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TIBBETT

As Guido in Caponsacchi

American Premiere Metropolitan Opera, February 4, 1937

MORIZ ROSENTHAL,
pianist, appears twice this season in Washington, D. C. He gave a recital there in January and Mr. Rosenthal is to be soloist with the National Symphony Orchestra (Hans Kindler, conductor) on March 31. He also plays with this orchestra in Baltimore on March 30.

FEODOR CHALIAPIN
at Kitzbühel, Austria. Sol Hurok is bringing Chaliapin to this country for a tour next season.

JOSEF LHEVINNE
sails from New York on February 20 by the SS. Ile de France for a concert tour which begins on March 3 at Stockholm with an appearance with the orchestra there and a broadcast. Other engagements with orchestra are in Budapest and Prague, and he is to play in London, Vienna and Warsaw.

LOTTE LEHMANN,
sang Elisabeth in Tannhäuser at the Metropolitan Opera House on January 25.

NADIA REISENBERG,
pianist, sailed from New York on January 16 by the SS. Paris. On February 2 she gave her first European recital in Vienna. Other engagements abroad are in Prague, Budapest, Warsaw, Helsingfors, Stockholm, Amsterdam, London and The Hague. In Budapest she also is to be soloist with the Philharmonic Orchestra.

GEORGES ENESCO,
guest conductor of the New York Philharmonic-Symphony, the Detroit Symphony and the Cleveland Symphony orchestras. The picture is a reproduction of a painting by the artist and fellow countryman of Mr. Enesco, Elie Cristo-Loveanu.

ALBERT SPALDING,
American violinist now on a coast-to-coast recital tour. (Photo by Arthur Gerlach.)

TESSA BLOOM,
pianist, is to give her debut recital on February 22 at Town Hall, New York, under Hurok management. Miss Bloom won the American Tobias Matthay Scholarship, adjudicated by Myra Hess in 1932. Miss Bloom has been heard in two recitals in London.

ANN FRESCHMAN
gave a program of ultra-modern and Spanish dances on January 31 at the Park Lane Hotel, New York, under the auspices of the Artists' International Foundation. William Kullman was at the piano.

SOLON ALBERTI
directed a performance of Saint-Saëns' Samson and Delilah at the Central Christian Church, New York, on February 3. The chorus was that of the Angelus Choir, and in the title roles were Donald Walter and Anne Judson.

JOHN BARBIROLLI,
conductor of the New York Philharmonic Orchestra, after sailing from the United States, went to Glasgow to direct the Scottish Orchestra. Other orchestral performances are with the Hallé forces, the London Philharmonic, Sheffield Philharmonic, Northern Philharmonic in Leeds. Mr. Barbirolli goes to Budapest (after March 20), and to Prague, where he is to stay until the middle of April. In May he conducts opera at Covent Garden during the Coronation festivities. (Photo by Toppo.)

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Metropolitan Gives Premiere Of Hageman's Caponsacchi

American Composer's Music Melodious and Well-Scored—Jepson, Chamlee and Tibbett Sing Leading Roles—Ensemble Excellent —Coq d'Or Restored to Repertoire

By LEONARD LIEBLING

Some years ago (1932) America had its first hearing of music from Richard Hageman's opera Caponsacchi, but the performance reached here as a radio broadcast from Freiburg, Germany, when that city was premiering the work by the American composer. This country came limping after, five years later, with a production of the entire score on the evening of last February 4, at the Metropolitan Opera House, Hageman being the conductor. Previously, other German and Austrian cities also had made acquaintance with Caponsacchi.

To New York music lovers, Richard Hageman is a familiar and admired figure, for the metropolis has known him ever since 1906, when he landed on these shores from his native Holland. His early American appearances were as an outstanding accompanist; then he served as a coach at the Metropolitan, and later conducted the Sunday evening concerts there and finally many of the regular opera performances; although those duties did not interfere with his building up a large class as a vocal coach, doing piano accompanying for some of the best known performers, and publishing a number of songs which figured frequently on recital programs. His work with the baton took him also to other American cities, and to Europe after he gave up his post at the Metropolitan.

Making his residence abroad, Hageman completed Caponsacchi there, secured the aforementioned performances, and returned to this country last year for a permanent stay. Edward Johnson, when he became manager of the Metropolitan, fittingly arranged that the Hageman opera should be done at that house for the supplemental spring season of 1935-36, but the work was found to require a more elaborate production than was posible then, and so it was put forward to this season.

Genesis of the Opera

In 1926, Caponsacchi (based on Robert Browning's famous poem, The Ring and the Book) was brought out as a play in New York, adapted by Arthur Goodrich and Rose Palmer. Walter Hampden did the title role, and the piece had a long run in that city and throughout the country. Seeing the Hampden production, Hageman became enthusiastic over the libretto possibilities of the material and he prevailed upon Mr. Goodrich to fashion it as an operatic book.

A few years ago, during a winter vacation in Miami, Florida, I met Hageman there, and found him working many hours each day on an elaborate composition. He invited me to hear the music, played it for me on the piano and explained what he intended to do in the way of orchestration. Those were the beginnings of Caponsacchi. So much, then, for the antecedent history of Hageman and his opera.

Caponsacchi Libretto

The story of the libretto follows the original play quite closely, with only slight alterations to fit operatic requirements. The late seventeenth century period stays, and Caponsacchi remains the cultured and chivalrous priest of Arezzo who vainly tries to frustrate the wicked Count Fraschini in his plan to murder his wife, Pompilia, and her parents in order to secure the money of the family. Also as in the play, the Count accuses Caponsacchi of the killings, the priest is tried by Vatican judges, the Pope, hidden behind a screen, listens secretly to the proceedings, and at their end orders the freeing of the priest and the execution of Fraschini. The scenes with the Pope are a prologue and epilogue, and the story which Caponsacchi relates to the judges, is actually visualized during the regular three acts. (The device is the same as that employed in Offenbach's Tales of Hoffmann.)

Mr. Goodrich's libretto deals altogether with the facts of the frankly melodramatic tale, which as an opera turns out to be a series of incidents, loosely joined together with direct and somewhat bald (and too many) explanations. Of course, the story itself is purely physical and violent, with the exception of Pompilia's innocence and tenderness, and the passages between that lady and the priest.

There are a number of technical errors in the construction of the libretto, two being that the prologue narration of Caponsacchi, just after its start, is followed immediately by a ballet of fifteen minutes or more duration, as the opening of the first act; and that Caponsacchi indulges in no religious observance whatsoever throughout the entire opera, not even the administering of extreme unction to Pompilia, whom he finds dying (and at some length) after being stabbed by her husband.

On the whole, however, the libretto has many undeniably lively doings, drives home its pictures of chivalry and villainy, and rings true in consonance with the turbulent medieval period of Italian life. It should be added, moreover, that the principals acted the incidents with appropriate gusto and verity.

Hageman's Music

To illustrate the Caponsacchi libretto in music Hageman has devised a score as direct as the nature of the libretto. He states rather than symphonizes (except in several interludes during dark changes of scene) uses set numbers, avoids extended characterizations, and instead of the modern motif system, employs a constant stream of melody that makes quick and easy appeal to the ear.

If comparison of Hageman's score be made with that of other operas, the analogy most strongly suggesting itself is the method of Wolf-Ferrari in The Jewels of the Madonna. That work makes a spontaneous and unashamed bid for popularity, and so does Caponsacchi. Hageman is through long experience a man of the operatic theatre. He knows full well that (Wagnerites excepted) the average run of opera-goers are tune-lovers and not psychologists. They will find in Caponsacchi what they primarily prefer at the opera house.

Considered from the strict musical standpoint, Hageman has not found any new idiom in his tonal language, and its application shows no individualistic trend. The influence of Verdi, Wagner, Puccini, Strauss, is traceable for the knowing listener. Sometimes there are even melodic resemblances. The orchestration has expert fluency, abundant color, and constant regard for the singing voices. The effective vocal writing, solo and choral, reveals the practised hand of the coach who handled singers for so many years. Summed up, the entire music of Hageman reaches no inspired heights, but achieves surface attractiveness, and this estimate is not to be taken as censure. Evidently he leaves abstruseness and sustained development to the radical moderns, and designs his opera mainly as entertainment, telling its musical story mainly in euphony.

If those were Hageman's intentions, he succeeds in them beyond a doubt, and clinches them by making his leading solo

(*Continued on page 7*)

Visiting Conductors Furnish Novelty for Dresden Public

Japanese, English and Italian Heroes of The Baton—Kiepura's Brother Sings—American Dancer in Local Debut—May Festival Announced

By ELINOR JANSON

Dresden.—Sir Thomas Beecham and the London Philharmonic Orchestra received a royal welcome at their concert in the State Opera. Count Hidemaro Konoye, Japanese conductor from Tokio, offered his services as guest conductor at a benefit concert of the Dresden Philharmonic Orchestra, the chief feature being Konoye's readings of his own compositions.

Vittorio de Sabata and the Berlin Philharmonic gave us De Sabata's colorful interpretation of Strauss' Don Quixote. Ravel's Bolero was dynamic and thrilling. Contrast to these was the *maestro's* understanding of Mozart—dainty and charming. From Munich came Siegmund von Hausegger with a hundred musicians and scored signal success.

Pianistic Peers

Two celebrated pianists played in symphony concerts at the Opera, under Prof. Dr. Karl Böhm: Lubka Kolessa and Alfred Cortot, both in excellent form. At one of the concerts, an Oriental Symphony by the Dutch composer Bading, was received with hisses and catcalls by the otherwise sedate and dignified audience, a scene which the present writer had never before witnessed at the Dresden Opera.

The local Philharmonic Orchestra has been continuing its enjoyable Wednesday concerts with soloists Emmi Leisner, Georg Kulenkampf, Marcel Wittrich, and Marcel Mulé. The last-named, making his first appearance in Germany, displayed unusual mastery on the saxophone, his *cantilene* being especially beautiful. Fascinating was Jacques Ibert's Concertino for saxophone and eleven instruments.

Carlo Zecchi, Italian pianist scored with the orchestra. Paul van Kempen, who directs these seances, gave a splendid reading of Berlioz' Damnation of Faust music.

Bonini, pianist, and Petroni, violinist, had success in a joint recital of classics. Maria Fiorenza, mezzo-soprano of Milan, was admired in recital with Jan Kieupura's younger brother, Wladislaw Ladis. (His singing of Italian arias was rather tame.) Fiorenza's program included colorful Italian, Spanish, American, and German songs, which were delivered exquisitely and flawlessly. Wolfram Zeller, accompanist, deserves special praise. Maria Müller registered mightily in recital of German Lieder.

We liked, too, Julian von Karolyi, Hungarian pianist, Miguel Candela, French violinist, and Juan Manen, Spanish violinist, and Drucilla Schroeder, American dancer (her husband Victor Schwinghammer assisting at the piano) on numbers called American Songs, based on motives from American folk-songs.

Operatic Items

Carmen (State Opera) with Martha Rohs in the title role had new scenic background. Gounod's Faust had Margarete Teschemacher, a genuinely German Gretchen, and Tino Pattiero, handsome and convincing as the hero. Kurt Böhme, young bass, gave a brilliant conception of Mephistopheles.

The Albert Theatre, which has passed through many hands, seems at last to have found a solid basis, being purchased by the city and now turned into a municipal Volks-Theatre. The opening, had considerable ceremony, with A Night in Venice, by Johann Strauss. More recently Paul Linke's operetta Lysistrata had a local premiere, with the composer conducting.

Festival Announced

An international music festival will be held here from May 22 to 31, in which operas and instrumental works from composers of about twenty countries will be performed. The general directors are E. R. von Reznicek and Prof. Dr. Karl Böhm.

Toscanini Accepts Radio Contract

Will Return to United States to Lead Series of Broadcast Concerts with NBC Symphony Orchestra Next Season

The acceptance by Arturo Toscanini of an invitation to conduct broadcast symphonic concerts in the United States next season under the auspices of the National Broadcasting Company was announced on February 5. That such offers had been made to the distinguished Italian conductor was reported in the Musical Courier last week.

David Sarnoff, president of the Radio Corporation of America and chairman of the board of the National Broadcasting Company, thus described the negotiations leading to the engagement:

"On behalf of the National Broadcasting Company and the other members of the RCA family, I invited Maestro Arturo Toscanini to return to America and broadcast a series of symphonic concerts with the National Broadcasting Symphony Orchestra over its nationwide networks.

"In order to place before the *maestro* the possibilities of this proposal and to discuss with him the matters involved in such an undertaking, I sent Samuel Chotzinoff, musical critic, and intimate friend of the *maestro*, to Milan, the home of the conductor.

(*Continued on page 22*)

Seattle Performs New Malipiero Symphony

First World Hearing Drawa Applause —Rachmaninoff Soloist in His Second Piano Concerto

By JOHN HOPPER

Seattle, Wash.—The final two concerts of the regular Monday evening series by the Seattle Symphony Orchestra were occasions of demonstrations of enthusiasm for the orchestra and Basil Cameron, conductor. The Moore Theatre was filled both January 18 and 25. Featured on the former was a the Haydn symphony in B flat major played with perfection. Bax and Delius were the other composers whose works seemed in especial favor with the conductor that evening.

The world premiere of the much-heralded second symphony (Elegiaca) of Malipiero was presented on January 25. Comment as to its greatness should be reserved until a later date, but at least it has some outstanding virtues. Primarily, it is not too long. Consequently the effect is one of delightful finish. The forms of the movements are clear, and especially pleasing are the clear-cut melodies, all short and defined without the strain of unpleasant dissonance.

Two local soloists were also heard on this program, Silvio Risegari, pianist, playing the Schubert-Liszt Wanderer Fantasy, and Mildred Eyman, soprano, singing Bishop's Lo, Here the Gentle Lark in exquisite taste. Both performers were warmly applauded and both responded with encores.

The last pair of Sunday afternoon concerts were devoted to popular numbers, with a second hearing of the Malipiero second symphony. Another interesting and colorful effect was added to the final concert by the use of a Hammond Electric Organ in both the Overture 1812 (Tschaikowsky) and the Enigma Variations (Elgar). Carl Paige Wood, prominent Northwest composer, and member of the University of Washington faculty, was honored by performances of a new prelude for strings, and a second hearing of his suite of Three Dances (minuet, sarabande and gavotte), all of which were enjoyable.

Bringing to a conclusion the series of artist appearances with Seattle Symphony Orchestra, Sergei Rachmaninoff captivated his huge audience at the Civic Auditorium, January 23. Playing his own second piano concerto, he performed with that technical facility and interpretation for which he is noted. Dr. Cameron and the orchestra gave splendid support. The only other programmed number was the Tschaikowsky fourth symphony, a fitting companion for the Rachmaninoff concerto.

Rodzinski Introduces Symphony by Samuel Barber in Cleveland Concert

Also Presents Walton's Facade Suite with Resident Orchestra—Recitalists Include Onegin, Martinelli, Neveu, Serkin and Erno Valasek

CLEVELAND.—It seems as if Dr. Artur Rodzinski made a special effort to adorn the last few programs with the Cleveland Orchestra, prior to his departure for New York as conductor of the Philharmonic-Symphony Society, with compositions labeled "first time in Cleveland." Samuel Barber's symphony in one movement was a distinct asset to our repertoire. It revealed the natural musical gifts of the young composer, who was present to witness a decidedly friendly reception of his work. With this score of a clearly defined melodic line, expertly written and splendidly orchestrated, Mr. Barber proved that one may be modern yet follow certain rules of form adhered to by the masters. The engaging work was given its first American performance by Dr. Rodzinski; having been previously performed in December by the Augusteo Orchestra in Rome under Bernardino Molinari.

An amusing novelty was offered in William Walton's orchestral suite Façade, built around poetry of Edith Sitwell. True to its title it afforded hilarious entertainment, for it employs, in addition to the usual instrumentation wailing saxophones and plenty of percussion. We were spared, however, a recitation through megaphone of the rather nonsensical texts. A good time was had by the audience.

An attack of influenza prevented Dr. Rodzinski from presiding at the conductor's desk when Mahler's fourth symphony was programmed for its first Cleveland hearing. Rudolph Ringwall, associate conductor took over the baton and directed with finesse and fine understanding. The soprano solo in the last movement was sung by Clare Dux, who also sang a group of Richard Strauss' songs accompanied by the orchestra. Her musical intelligence achieved a warm success. The D major symphony by Mozart (Köchel 504) was another first time performance by our orchestra.

SERKIN AND NEVEU PLAY

The concluding event in the Cleveland Concert Course was a joint recital by Rudolf Serkin and Ginette Neveu, newcomer to these shores. The young violinist played an exacting program with the artistic collaboration of Wolfgang Rebner. Their interpretation of the Richard Strauss violin and piano sonata (opus 18) was especially fine. Miss Neveu gave evidence of an excellent technical equipment and musicianship. Mr. Serkin impressed his hearers with the seriousness of his art and his crystalline technic, brilliantly clear in passages like the Rondo Capriccioso of Mendelssohn and of dashing impetuousness in the big A minor etude of Chopin. His rhythmic almost metronomic precision may in time become irritating to more flexibily inclined musicians. Both artists were received with stormy acclaim.

SIGRID ONEGIN HAILED

Sigrid Onegin, that incomparable artist of lyric and dramatic vocalism enchanted a capacity audience at Public Music Hall with a program of wide range. Dramatic arias, a group of spring songs from the pen of the German masters and finally a group of folk songs from Sweden, Hungary, Greece, France and Germany were projected with consummate artistry. Hubert Giesen was an able accompanist.

MARTINELLI FETED IN RECITAL

Another cherished guest, Giovanni Martinelli was enthusiastically feted when he appeared at Public Auditorium in a long list of favorite Italian arias and English songs. A throng of 6,000 people hailed the tenor, who was in especially fine voice and who had under his protective wing Colette d'Arville, who used her agreeable voice with fine control and discretion in a number of French selections. With Martinelli she was heard in a duet from Trovatore.

VALASEK RETURNS

Musical Cleveland welcomed Erno Valasek after an absence of two years as soloist at the twelfth pair of symphony concerts under Artur Rodzinski's baton. The young violinist chose for his vehicle the Dvorak violin concerto, heard for the first time at these concerts and established himself at once as a musician of refinement and brilliance. He was accorded an ovation by both capacity houses which he modestly shared with the conductor. It was heartening to mark the growth in the artistic stature of this youngster.

R. H. W.

HOWARD HANSON,

composer and director of the Eastman School of Music, Rochester, N. Y., has been commissioned to write a composition for chorus and orchestra for the Swedish-American Tercentenary in 1938. The celebration is to be held in Wilmington, Del., and commemorate the arrival of the first permanent Swedish settlers on this continent in 1636, near Wilmington.

American Guild of Musical Artists Plans Benefit Concert

The American Guild of Musical Artists met on February 6 at the New York home of Alma Gluck Zimbalist to discuss plans for a benefit concert for the Red Cross Flood Relief Fund. Lawrence Tibbett, president of the guild, announces that the concert will take place on February 20 at Carnegie Hall. The participating artists are Kirsten Flagstad, Lauritz Melchior, Lily Pons, Elisabeth Rethberg, Lotte Lehmann, Gladys Swarthout, Gaspar Cassado, Jose Iturbi, Josef Hofmann, Albert Spalding, Efrem Zimbalist and Mr. Tibbett.

Leopold Concludes Series

On January 25 at the New York home of Mr. and Mrs. Joseph Gitterman, Jr., Ralph Leopold gave the last of a series of recitals with explanatory remarks on Wagner's music-dramas. Mr. Leopold's piano transcriptions of some of the most famous passages of this music were a feature of the programs. Earlier in the season Mr. Leopold was heard in recital in Pelham, N. Y., playing music by Bach-Tausig, Chopin, Dohnanyi, Debussy, Rachmaninoff and some of his Wagner keyboard transcriptions.

Two Guest Conductors and Brilliant Soloists with Minneapolis Orchestra

Leon Barzin and Dimitri Mitropoulous Wield Baton Effectively—Rachmaninoff, Sigrid Onegin, Marian Anderson among Assisting Artists

MINNEAPOLIS, MINN.—The Leon Barzin baton regime continued with success. Whatever this young conductor undertakes, the result is always musical. The eighth concert of the Minneapolis Symphony series, on January 15 was devoted to Russian music with Sergei Rachmaninoff as soloist. Mr. Barzin presented the overture to Russlan and Ludmilla by Glinka; the prelude to Khovantchina by Moussorgsky; and Borodin's symphony (No. 2). Greater elasticity in tone and tempi are in evidence under Mr. Barzin's direction, and the players show less restraint. The orchestral part of Rachmaninoff's concerto was Mr. Barzin's high spot for the evening. We must admit that Mr. Rachmaninoff plays his own work with compelling effect, but we must also admit the *rubato* and speed he uses in the first movement are almost impossible to accompany. The composer is at liberty to change his interpretation from that he indicates in the score, and this Mr. Rachmaninoff did in no uncertain manner. That Mr. Barzin kept within touch with the soloist is to his credit.

ONEGIN IS SOLOIST

The ninth concert of the Minneapolis Symphony Orchestra discovered Barzin again in command. Somehow this concert slipped into the commonplace, and despite the efforts of the enthusiastic conductor, he could not lift it to a higher level. Mozart's overture to The Magic Flute began with all the marks of a superior program. Sigrid Onegin followed with the three arias from Samson and Delilah by Saint-Saëns and completely deflated the auspicious beginning. The singing of this artist, always an inspiration, was mediocre; off pitch, short of breath and had a thin, reedy quality. A brilliant encore from Verdi's Macbeth revealed in part some of the old glory of voice. Mr. Barzin presented for a first time here Triana from the Iberia Suite by Albeniz-Arbos, and then came a speech about the meaning of the orchestra to the school children of Minneapolis, and that supplied more deflation. When Mr. Barzin again ascended the stand to conduct Ein Heldenleben by Strauss, the damage was beyond repair.

The Sunday concert of January 24 marked the final appearance of Barzin. This conductor has gained many friends during the month he has guided the orchestra. There is an admirable sincerity about his readings, and while he frequently indulges in extravagant gestures with the baton, he is never guilty of distortions. So it was with this program which included passacaglia and fugue in C minor of Bach arranged by Herman Boessenroth; MacDowell's Woodland Scenes; and Wagner's overture to Rienzi. He appeared also in Mozart's Symphonie Concertante for Violin and Viola; Harold Ayers, concertmaster of the orchestra played the violin. Mr. Barzin, as a viola player, was given an ovation deservedly, and continued with an encore by Handel. Sigrid Onegin sang a group of songs. Frank Miller, principal cellist conducted the Mozart number with skill.

MITROPOULOS CONDUCTS AND PLAYS

Then came Dimitri Mitropoulos, the fourth guest conductor of the season. He chose for his initial program, January 29, the second Leonore Overture and symphony (No. 2) of Beethoven; toccata for piano and orchestra by Respighi; and the fantasia and fugue in G minor of Bach arranged by himself. The first movement of the symphony was punctuated sharply with a crisp *sforzando*, and the tempo of the second movement was taken at a pace that precluded any false sentiment. The whole score was carefully vitalized. The Respighi number is literally a Mitropoulos "stunt." As soloist and conductor he makes an excellent one-man band. The more musical portions of the work were finely done. The conductor's arrangement of the Bach, was pointedly orchestral. The result was Mitropoulos, not Bach. This conductor is a musical personality of high degree. He has definite conceptions of singular charm and beauty, and seems to know definitely how to realize these conceptions. He uses no baton. His gestures range from eloquent pleading to wild juggling; he is an impressive figure while in action.

The Sunday concert of January 31 served to deepen the impression made by Mitropoulos. Evidently word had gone abroad that the new guest conductor has stampeded the sedate Friday audience, for Northrop Auditorium was well filled. Two major works were offered, Scheherazade by Rimsky-Korsakoff and symphony (No. 5) by Tschaikowsky. Harold Ayers made much of the solo violin part of the former. Mitropoulos chooses his own spots in which to sentimentalize, and at the places where other conductors emote, he applies a tempo rapid enough to indicate that he knows how to resist the common pitfalls. The audience again forgot its reserved demeanor and gave the conductor a rousing reception. So did the orchestra.

MARIAN ANDERSON WITH ORCHESTRA

The eleventh concert of the Minneapolis Symphony Orchestra series was given on February 4 with Mitropoulos again acting as guest conductor and Marian Anderson as soloist. Mitropoulos pitted his skill against the verdict of the years—and lost. He achieved fine sectional results, but with his potent manual arabesques, he could only conjure soporific melodies, dessicated orchestral pabulum. Mitropoulos the conductor, could not atone for Mitropoulos the program maker. The work was Liszt's A Faust Symphony. Ravel's Rapsodie Espagnole was give a rarefied reading—the Espagnole was thinned. Again was the conductor given unrestrained applause. Marian Anderson sang two arias: Il Lamento d'Arianne by Monteverde and Lia's song from L'Enfant Prodigue by Debussy. This artist, new here, made instant conquest of the large audience. Repeated recalls failed to materialize an encore.

E. G. K.

Molinari Conducts Wagner List

Gershwin Is Soloist and Conductor with Detroit Symphony Orchestra

DETROIT, MICH.—The Wagner program which Bernardino Molinari presented on January 14 attracted a capacity audience, whose response to the emotion called forth was complete. The prelude to Die Meistersinger; the prelude and Love-Death from Tristan and Isolde; Forest Murmurs from Siegfried; and the Ride of the Valkyries were all programmed. In the prelude to Parsifal and the funeral music from Götterdämmerung the playing of the orchestra was especially expressive, and in the unfolding of the music there was a beauty which made it memorable.

On January 25 the program included some of the Wagnerian works already noted, and the Pathetique Symphony of Tschaikowsky, which in the hands of Molinari brought no disappointment to the large audience.

DANCERS ASSIST ORCHESTRA

The Young People's concert of January 16 had Olga Fricker and her Dance Ensemble assisting Victor Kolar in a ballet program. There was a sold out house and the enthusiasm matched the numbers. Perhaps the most cleverly performed number was the Mazurka from La Czarina. In this, the excellent discipline of the young dancers was evident. The Bach fugue was skillfully done. The Liszt Les Preludes however was inadequate both as to performance and conception.

The last symphony concert of the month brought a different type of program and one in which Molinari's musicality shone out. It opened with his own lovely transcription of Vivaldi's L'Inverno from the concerto grosso, The Four Seasons, and closed with a dramatic reading of Liszt's Les Préludes. The G major symphony, (No. 13) of Haydn was played with beauty of tone, gracious simplicity and freshness. The Charpentier suite was well done by the various sections of the orchestra, one noting the fine unity in the cello section, and the lovely viola solo.

GERSHWIN IS SOLOIST

Orchestra Hall was more than filled on January 20 when the admirers of George Gershwin assembled to honor him. Victor Kolar conducted the Detroit Symphony Orchestra when Gershwin was playing his concerto and the Rhapsody in Blue. The orchestra entered into the spirit of the evening, but one was forced to feel that major symphony orchestras do not necessarily give satisfying performances of music of this type. A rather ragged Porgy and Bess emerged, among other things. Gershwin however excelled in the Rhapsody, and after tumultuous applause responded with a medley of his tunes.

DETROIT MUSIC GUILD

At the last concert of the Detroit Music Guild, the Beethoven quartet (Op. 18 No. 1), the Hindemith quartet (Op. 22), and the Schubert Forellen quintet were given. The artists taking part were Sam Bistritzky and Arthur Maebe, violins; Walter Poole, viola; B. Argiewicz, cello; Philip Sklar, bass; and Edward Bredshall, pianist. The admirers and friends of the guild packed the hall and were very enthusiastic.

The Budapest University Chorus appeared at the Lincoln Theatre for an audience which, we feel sure, would be much larger if they should visit Detroit again.

At the Women's City Club musicale of January 24, Zbigniew Gniadowski, pianist, gave a program which was heard and appreciated by a large gathering. Mr. Gniadowski is a young pianist of much promise.

M. E.

Hageman's Caponsacchi and Rimsky's Coq d'Or Produced at Metropolitan

American Composer's Opera Has Premiere in This Country—Russian Ballet-Opera Restaged with Single Cast

(*Continued from page 5*)

numbers a set of glorified ballads, among which should be several operatic best sellers. The ballet music is bright and graceful,

(*Photo by Wide World.*)
LILY PONS

with a stirring tarantella as an introduction. The second act lullaby and the closing duet of the third act, have every chance of becoming popular.

PERFORMERS AND PRODUCTION

As a pictorial production, and in solo and ensemble offerings (save a few unaccountable orchestral slips) the performance was excellent. Mario Chamlee put his experienced voice and singing art into music which he gave every evidence of liking. One is able to understand that easily, as the role of Caponsacchi lies particularly well for a high tenor. Smooth legato, warm delivery, and well sustained top tones, distinguished the performance of Chamlee. As an acting part, Caponsacchi is conventional, but nevertheless Chamlee mimed with unflagging spirit.

Lawrence Tibbett, unfortunately for those who admire the inherent quality of his voice, had so stormy a character to portray, that he was forced to employ much *fortissimo* and practically no *bel canto*. Most of his text consisted of threatening, expressing anger and hatred, and murderously bullying. Of course it was done well and with all the necessary histrionic force and flourishes. I thought the make-up of Tibbett somewhat too frightening. Fraschini's character is sinister enough without extraneous emphasis.

Helen Jepson was handicapped with a completely dependent and docile part as Pompilia, so she concentrated on beauty of singing, and achieved it most successfully, with beauty of tone and expert phrasing. Her attractive face and figure made it difficult to believe that Fraschini could hate her, but easy to understand why Caponsacchi should defend her.

Norman Cordon doubled as the Pope and the Governor of Arezzo who aids Fraschini in his diabolical doings. In both characterizations Cordon scored admirably. Considerably over six feet tall, his presence alone suggested authority. His voice has agreeable timbre, and he sang with ease and eloquence. Doris Doe registered strongly as the mother of Pompilia; and John Gurney similarly as the father. They were especially credible in the murder scene. George Rasely, Louis D'Angelo, Lucielle Browning, Anna Kaskas, James Wolfe and Wilfred Engelman, stood out in minor roles. The large cast comprised also George Cehanovsky, Giordano Paltrinieri, Max Altglass and Arnold Gabor. Seven of the men did dual roles.

The opera was sung in English, and all the company dictioned well, to the great enjoyment of the audience.

Hageman's work with the baton had the conviction of the composer and the technic of the long-trained conductor.

There were many curtain calls, with all the producing and singing members lined up to receive them, and of course Hageman came in for the lion's share of the ovations.

COQ D'OR RESTORED

Rimsky-Korsakoff's satirical opera, Coq d'Or (based on a fable by Pushkin) was heard at the February 4 matinée together with Cavalleria Rusticana, the double bill being a special benefit performance given under the auspices of the Schola Cantorum of New York. Moreover, an entr'acte speech by William Lyon Phelps told that the occasion marked also a commemorative observance in honor of Pushkin, who died in 1837.

In former seasons (as late as 1928) Coq d'Or held the stage at the Metropolitan as a hybrid opera-ballet, the action being pantomimed by dancers, and the singing done by a cast seated at the two sides of the proscenium arch. That form of production emanated from the fertile mind of Diaghileff when he was adapting a wide variety of material to make a dancing holiday for his Ballet Russe.

Last week, the version was the original one of Rimsky-Korsakoff, and so for the first

(*Photo by Wide World.*)
EZIO PINZA

time at the Metropolitan, we heard the work as it should be presented, a straight opera, the action and singing done by the same persons.

The music again exerted its exotic charm, with engaging melodies and the glittering and characteristic orchestration of Rimsky. The Pushkin tale registered anew with burlesque humor, but not quite as compellingly as when the production had trained pantomimists. The picturesque scenic outfitting was the same as previously.

No lack of comedy was felt in the King Dodon interpretation by Ezio Pinza. He threw himself heart and soul into the delineation, and caused roars of laughter with his *buffo* antics, his real sense of fun, and some purposely awkward dancing which drew an ovation from a house rocking with merriment. The natural beauty of Pinza's voice could not be hidden even in his attempts to be vocally ridiculous. His facial make-up

(*Photo by New York Times Studio.*)
HELEN JEPSON

was a masterpiece, and his vast artificial adiposeness completely concealed his true height and symmetry of figure.

Lily Pons, as the Queen, measured up triumphantly to her eminent predecessors in the role. She sang her difficult score with brilliance and charm, looked pictorially lovely, and went through the dancing evolutions gracefully, even though discreetly, as is necessary for a singer who has to avoid loss of breath. There was some criticism of her costume in the last act, a modernistic affair in red, white, and blue, not exactly Oriental in color suggestion. It must be admitted, however, that the garbing was becoming to Miss Pons, and her youthful appearance and prettiness did the rest.

Doris Doe contributed excellent acting and euphonious singing as Amelfa, the nurse. Nicholas Massue was the Astrologer, and put rich-toned singing and intelligent delivery into his measures. Norman Cordon helped with sonorous vocalism and laughable buffoonery as General Polk. Thelma Votipka's voice sounded too robust and not incisive enough for the music of the Golden Cockerel. Wilfred Engelman and Giordano Paltrinieri rounded out the cast.

RICHARD HAGEMAN

Gennaro Papi, at the conductor's desk, had his orchestra and singers well in hand, and stressed all the melodic appeal and instrumental glint of Rimsky's great pages.

It was a wise move on Edward Johnson's part to restore Coq d'Or to the repertoire, and the huge delight of the listeners makes it certain that there will be many repetitions of this fascinating performance.

The Cavalleria Rusticana presentation proved to be exceptionally stimulative. Rosa Ponselle returned to her old role of Santuzza, and in splendid vocal estate, sang and acted with finish and passion. Sydney Rayner, as Turiddu, gave a vigorous assumption, and his tenor tones rang true and tellingly. Carlo Morelli contributed a resonant and fiery Alfio. Irra Petina was the seductive Lola, with a prettily sung bit. Anna Kaskas did the small role of Lucia. Gennaro Papi, conducting, responded to the glow of the score, and also kept it moving propulsively.

TRISTAN UND ISOLDE, FEBRUARY 1

The fourth hearing of Wagner's love-drama, Tristan und Isolde, attracted another capacity house on Monday evening. The cast was a familiar one, headed by Kirsten Flagstad and Lauritz Melchior, both of whom were in excellent form. The second act duet was especially moving in its beauty and emotional appeal. The artists were received with thunderous applause during the evening

(*Continued on page 26*)

(*Photo by Wide World.*)
KING DODON SETS OUT FOR A DISASTROUS WAR

Philadelphians in Don Quixote

Ormandy Conducts Strauss Work with Piatigorsky as Soloist—Civic Opera in Aida—Mendelssohn Anniversary Marked—Milstein Scores in Recital

PHILADELPHIA.—Gregor Piatigorsky, Russian cellist, achieved a well-deserved triumph at the Philadelphia Orchestra concerts of January 29 and 30, when he appeared as soloist in the Haydn concerto in D major, with Eugene Ormandy conducting, and also in the cello solo part of the Strauss Don Quixote. In the Haydn concerto, Mr. Piatigorsky gave a remarkable demonstration of technical mastery, as well as a musical conception and interpretation which were deeply moving. The three difficult and clever cadenzas were of Mr. Piatigorsky's own composition. Tremendous applause came at the close of the concerto, and again at the end of the Don Quixote.

In addition to the excellent solo work of Mr. Piatigorsky, Samuel Lifshey, viola, and Alexander Hilsberg, violin scored in the Strauss number, and praise is due Mr. Ormandy for his excellent control of the orchestra.

The only purely orchestral work on the program was the opening number, Sinfonietta (op. 17) by Nikolai Berezowsky, young Russian composer, now living in New York. It is in three movements—*allegro con spirito, lento di molto,* and *presto.* It was concise, and interesting from the point of view of composition, well conducted and played.

CIVIC GRAND OFFERS AIDA

The Civic Grand Opera Company of Philadelphia presented Aida as the first of five operas on February 2, in the Academy of Music, before a good-sized and enthusiastic audience. The performance was excellent. Julia Peters was heard in the title role, and her voice sounded clear and true, and of even quality in all registers. The duets with the other principals were well done, and Miss Peters received many curtain calls.

Silvia Breschini was the regal Amneris, and while her voice was deep in quality, it seemed not completely to meet the dramatic demands of the role. Jose de Gaviria was a convincing Radames, both vocally and dramatically. Rocco Pandiscio, as Amonasro, had a stage presence that was the best of any of the cast; his voice was also excellent. Nino Ruisi made an impressive High Priest; Philip Wikfield as the King and Pierino Salvucci as a Messenger also sang well. Bertha Slessinger was good in the off-stage part of the High Priestess.

Particularly fine work was done by the chorus throughout the opera. Gabriele Simeoni was the conductor, and he held well in hand all those participating.

Jeanne Shalet was the *prima ballerina* and also the ballet mistress, making a good impression both with her own dancing and that of the ballet under her training.

ELIZABETH HIPPLE IN RECITAL

Elizabeth Hipple, attractive young Philadelphia pianist, was heard in recital in the Academy of Music Foyer, on February 2, before a good-sized and appreciative audience. Her program was composed of works by Bach, Beethoven, and Brahms.

COMMEMORATES MENDELSSOHN

The Philadelphia Music Teachers Association, (Dr. Edward Ellsworth Hipsher, president) held its fortieth annual dinner in the grand ballroom of the Ritz-Carlton Hotel, on February 3, celebrating also the 128th anniversary of the birth of Felix Mendelssohn-Bartholdy.

Of particular interest was the presence of Felix Robert Mendelssohn, cellist, and grandnephew of the composer. The musical program was opened by Mr. Mendelssohn with Mendelssohn's sonata (op. 58) in D major, beautifully played. This was followed later by three shorter numbers, the first two by Ludwig Mendelssohn—Prayer and Baroque, and the last the recitalist's arrangement of Popper's Arlequin. Mr. Mendelssohn displayed exquisite musicianship in all of the numbers played. He was excellently assisted by Dr. Paul A. Pisk at the piano.

Frank Oglesby, Philadelphia tenor, sang Mendelssohn's Spring Song (the one written for voice, not the familiar piano composition of the same name), On Wings of Song and, as an encore, The Moon. Mr. Oglesby did his usual artistic work, and his voice seemed especially suited to these lovely songs. Mary Miller Mount was his fine accompanist.

Interesting toasts at the dinner were: To Fellow Artists by John Dennis Mahoney; Mendelssohn, Discoverer of Bach by Dr. Harl McDonald; To Mendelssohn and the Philadelphia Orchestra by Frances A. Wister; and Mendelssohn, Musician to Fairyland by Dr. James Francis Cooke. There was a large attendance.

NATHAN MILSTEIN IN CONCERT

The All Star Concert Series, under the management of Emma Feldman presented Nathan Milstein, violinist, on February 4 in the Academy of Music.

Mr. Milstein played an unusual program, four of the numbers being his own clever arrangements—Consolation by Liszt; introduction and aria from the opera, Mlada by Rimsky-Korsakoff; The Seamstress by Moussorgsky, and Debussy's Pan from Epigraphes Antiques. Each was beautifully played in the widely varying emotional types.

The concert opened with an excellent performance of the Vivaldi sonata in A major; an equally magnificent execution of the Chaconne of Bach; and the Wieniawski concerto in D minor. The closing number of the program was also a *tour de force* of violin playing, the Campanella of Paganini. Mr. Milstein was capably accompanied by Leopold Mittmann. The audience was warm in its applause, and succeeded in getting four encores.

JAMES MELTON WITH PHILCO GLEE CLUB

James Melton, tenor, was the soloist with the Philco Mens Glee Club, in their second annual concert on February 5, at Scottish Rite Temple.

Mr. Melton sang three groups of songs. The first included Scarlatti's Gia il sole dal Gange, Nina by Pergolesi, and Handel's Ombra mai fu (the well-known Largo), the latter done with fine phrasing and splendidly sustained tones. The second was a French group, beginning with Fauré's Apres un reve, which was sung in English. Chaminade's Sombrero, Massenet's Le Reve from the opera Manon, and Ouvre tes yeux bleus, all had good taste, pleasing tone, and skillful use of the voice. The third group consisted of English songs. He graciously gave three encores in response to the insistent applause. Harold Dart was an excellent accompanist.

The glee club did excellent work throughout their entire program, being notably fine in their precision of all attacks and releases, the graduations of tone secured, and fidelity to pitch maintained. Joseph Smith was the splendid conductor, and Henry R. Kelly, was the fine accompanist.

M. M. C.

Yella Pessl to Tour

Yella Pessl, harpsichordist, leaves New York on February 16 for a tour through Virginia and North Carolina. On January 29 Miss Pessl played a program of flute and harpsichord music with Frances Blaisdell at

YELLA PESSL

a reception of the Teachers Guild Associates at the New York home of Mrs. Henry Morgenthau. January 17, she appeared at the Harvard Club, with the Stradivarius Quartet. She returns to New York on March 1 for a concert with the Philharmonic-Symphony Chamber Orchestra under Hans Lange, presenting a concerto for harpsichord and orchestra by Christian Bach.

Miss Pessl also broadcast January 28 over WEAF for the NBC Music Guild, in trios for flute, harpsichord and cello and the Dieupart concerto. Her next appearance was over WJZ on February 11.

The White Bird Has N. Y. Premiere

Opera by Ernest Carter Produced Under Baton of Composer

The woes that can infest an Adirondack fastness were brought forth in lyric form with the first New York production of Ernest Carter's one-act opera in English, The White Bird (libretto by Brian Hooker), at the Hudson Theatre on February 7. This triangular opera of thwarted loves, in its two scenes, portrays the romance of Elinor, wife to the domineering and impotent landowner Warren for a handsome, penniless forester, Basil, in her husband's employ. The interference of a Puritanical steward of Warren's, who warns first the wife and then the husband that disaster lurks in such a love, precipitates the tragedy. The jealous Warren lures Basil to shoot at a supposed gull in the mist, (it is really Elinor, who wears a white scarf about her throat) and when the forester realizes what he has done, he strangles Warren.

This operatic work was produced in Chicago and also in Germany. The musical style, in the words of the author, is "melodious, free and rhythmic." Indeed, the composer's remarkable facility in producing singable, lyrical music is shown in satisfying measure in the score, which occupies three-quarters of an hour for the first scene alone. Perhaps the criticism could be brought that the dramatic writing is less original, and the libretto, while well constructed in a playwriting sense, is somewhat over-pretentious and humorless in treating the emotions of everybody concerned. The characters are difficult to make thoroughly convincing, especially the villain, Warren, who is a stock piece rather than an understandable person, at least as portrayed on this occasion, and the heroine tended to be a little too statuesque to be sympathetic.

The production was made with care, and the principal singers showed excellent vocal style and preparation. Mari Barova, of the Chicago City Opera Company, sang Elinor with much poise and style, and Harrington van Hoesen was a vocally distinguished and dramatically credible Basil. The Warren of Charles Haywood also had its good points in song and movement, though unconvincing dramatically because of exaggerated makeup and mannerisms. Joseph Mayer as Wardwell; Mabel Miller Mount as Marian; and Hollace Arment as Hugh, had particular success in the delightful first scene quartet with Elinor, based on a sprightly and tuneful theme. Others appearing were Fred Hoch as Andrew; and Ellsworth Bell and Dell Garvin as Two Huntsmen.

The scenic setting was adequate, the staging of Edmond W. Rickett satisfactory, and the playing of the orchestra under the composer brought out in splendid fashion the tuneful writing with which the score is so engagingly filled. In conclusion, it might be said parenthetically that operas with much less flow of the lyrical element have been produced by our leading American opera company. The audience was large and representative.

R. M. K.

Diaz Musicale

Rafaelo Diaz held his final musicale of the season at the Waldorf-Astoria on January 28. A capacity audience attended and gave their host, who also sang, an enthusiastic reception. Others sharing in the program were Gertrud Wettergren, contralto of the Metropolitan, and Mariana Sarrica, seventeen-year-old pianist.

J. V.

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—Olin Downes in New York Times, Dec. 27, 1936

"His performance was a triumph;—admirably sung and enacted with the artistry that communicated every angle and mood of the part." *—Grena Bennett in New York American, January 24, 1937*

"The utter desolation and pathos that he expressed in the dungeon scene, his supplication and patience and the triumph of his returning strength in the final moment—these were all glints and facets of his fine performance."

—Julian Seaman in New York Daily Mirror, Dec. 27, 1936

"Rene Maison, the towering Belgian tenor, is a qualified exponent of the French operatic tradition and the French style, and his Samson was the finest achievement of the afternoon, admirable in tone and authority."

—Lawrence Gilman in New York Herald Tribune, Dec. 27, 1936

"In voice, personality and understanding, the Belgian tenor was great." *—Henriette Weber in New York Eve. Journal, Jan. 25, 1937*

"His voice is rich in timbre and range, and the duet at the end of the second act will long be remembered."

—Philip Klein in Philadelphia Daily News, Jan. 6, 1937

"He has a voice of beautiful quality, high and clear and of youthful character, which he used to great advantage in the various solo and small ensemble numbers of the role. Added to this was an heroic stage presence, combined with grace of movement both of which were ideal for the role."

—Samuel L. Laciar in Philadelphia Eve. Public Ledger, Jan. 6, 1937

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Recital by Myra Hess Among Leading Events in Chicago

Szigeti, Friedman and Other Concert-givers Impress—Stock Leads Bernard Rogers Work with Symphony Orchestra—North Shore Festival Board Appointed

CHICAGO.—Myra Hess returned on January 31 for a piano recital at the Studebaker Theatre. Miss Hess, who has been acclaimed as one of the foremost interpreters of the classics, had chosen a program calculated to bring out the manifold pianistic qualities which have placed her so high among virtuosas. The artist revealed the suavity and beauty of her art. Piano instructors and their students were well represented in the large and demonstrative audience.

BUSINESS MEN'S ORCHESTRA

The Business Men's Orchestra, George Dasch conducting, presented the most ambitious program ever attempted by this organization, now in its sixteenth year, at Orchestra Hall on January 31. The one hundred and fifteen amateur musicians comprising the personnel of the orchestra displayed professional routine in the Mozart C major symphony, but were at sixes and sevens with the soloist in the Brahms violin concerto.

RADIE BRITAIN OVERTURE FEATURED BY ILLINOIS SYMPHONY

Featured on the Illinois Symphony Orchestra's January 31 program was a novelty, Pygmalion Overture by Radie Britain. A modernist, Miss Britain nevertheless has written a melodious opus, superbly orchestrated, constructed on solid lines, original in concept. Beautifully played by the orchestra under Conductor Albert Goldberg, the brief work met with the instant approval of the auditors, who recalled the composer several times.

IGNAZ FRIEDMAN WELCOMED

The Musical arts series of the Adult Education Council brought for its fourth and penultimate concert Ignaz Friedman, whose mondial name filled Orchestra Hall on February 2. The pianist offered a dynamic performance of the Bach-Busoni Chaconne and literally stunned his hearers by the terrific speed at which he took the Chopin sonata (op. 58). No less startling were the varied and colorful effects produced through his clever manipulation of the pedals.

JOSEPH SZIGETI PLAYS

The third in the triad who enlivened the week was Joseph Szigeti, whose violin recital at Orchestra Hall on February 3 was attended by a huge gathering. Of his comprehensive and admirably played program we single out only the Bach unaccompanied sonata in A minor, for it was magnificently interpreted and gloriously played. Enthralled by his playing of the Beethoven A major sonata, the auditors were electrified with the simplicity, grandeur, classic repose and purity of tone with which he invested it.

SIGMA ALPHA IOTA CHAPTER BENEFIT

Omega chapter of Sigma Alpha Iota gave its annual scholarship program at Kimball Hall. February 3, with Elsie Alexander, pianist, and Esther Hart, soprano, as soloists. Both are known in musical circles here and with the assistance of Edgar Nelson at the piano they provided an evening of enjoyment for the many friends of the chapter.

CHICAGO SYMPHONY PROGRAM

Two novelties were featured on the symphony program of February 4 and 5—Carl Philipp Emanuel Bach's Sinfonie No. 3 and Bernard Rogers' Once Upon a Time. The Bach work is for a four-part string orchestra and cembalo. Now that we have heard this ancient music, it might just as well be lost again, for the old saying, "Like father, like son," does not hold true in this case. The second son of the great Johann Sebastian has his papa to thank for immortality, judging from his Sinfonie.

The Rogers five fairy tale episodes for small orchestra are pleasant and humorous. The program further included the Debussy prelude to the Afternoon of a Faun and the two nocturnes, Clouds and Festivals, and the Brahms fourth symphony.

KNUPFER STUDENT WITH ORCHESTRA

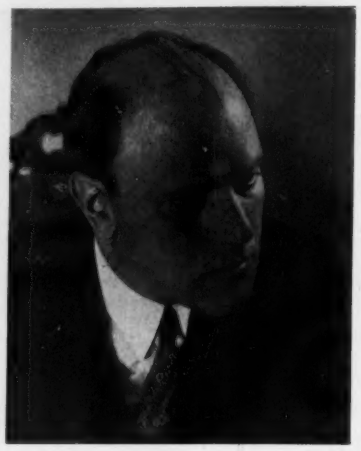
Bertha Ostrar, pianist and artist student of Walter Knupfer, was one of the soloists at the DePaul University Symphony concert in the Goodman Theatre on February 3. Heard the previous week as soloist with the Illinois Symphony Orchestra, Miss Ostrar played the Rachmaninoff C minor concerto with the same ability displayed at the former concert in the Shostakovich concerto. Strong fingers and wrists are necessary in the Rachmaninoff concerto to dominate an orchestra, and, notwithstanding the bad accompaniment given her by Conductor LaViolette and his players, the artist surmounted all difficulties.

ANNA GROFF-BRYANT STUDENT HEARD

Richard Owen Welch, who is trained in singing by Anna Groff-Bryant, proved himself when he sang on the Chicago Woman's Musical Club program on February 4. His rich, deep bass-baritone voice was effectively set forth in Even Bravest Hearts from Gounod's Faust, Schumann's Ich Grolle Nicht and Frederic Clay's Gypsy John. When he has learned to modulate his powerful voice, Mr. Welch will be better able to cope with the delicacies of such numbers as the Pretty Creature arranged by H. Lane Wilson. His musical listeners liked him.

NEW BOARD FOR NORTH SHORE FESTIVAL

The former North Shore Festival, for many years one of the major musical events in this part of the country, is to be given under the auspices of Northwestern University with a board of directors made up of trustees of the university and prominent patrons of music and art in the Chicago area. The officers of the Northwestern University Festival Association are Edwin S. Mills, president; Theodore W. Robinson, first vice president; Arthur G. Cable, second vice president; James F. Oates, third vice president; John H. Mitchell, secretary, and Francis M. Knight, treasurer. Members of the board of directors include Sewell L. Avery, Kenneth F. Burgess, Bertram J. Cahn, John Alden Carpenter, Mark W. Cresap, Charles G. Dawes, George B. Dryden, Percy B. Eckhart, Charles H. Hamill, Mrs. Bartholomay Osborne, Edward L. Ryerson, Albert A. Sprague, Silas H. Strawn, Chester D. Tripp, Mrs. Frederic W. Upham, Harry L. Wells, Raymond C. Wieboldt, and Mrs. John C. Slade. The assets of the former North Shore festival will be liquidated to provide scholarships for students of music. Details concerning the dates, program and artists to be heard at the festival this spring will be announced.



MAX WALD

American composer, engaged by the Chicago Musical College to succeed Louis Gruenberg as head of its theory department, began his duties at the second semester on February 8. Mr. Gruenberg resigned to accept composition commissions in Hollywood. Mr. Wald is a native of Illinois and received his training in composition in Chicago before studying under Vincent d'Indy in Paris. Several of his orchestral compositions have been performed by the Chicago Symphony Orchestra under Dr. Frederick Stock. His The Dancer Dead won an NBC orchestra competition second prize and has been played in New York and Cincinnati by Eugene Goossens and by Rudolph Ganz in Chicago.

SORORITY OFFERS SCHOLARSHIP FOR SINGERS

A $100 scholarship award for singers is being offered by Sigma Alpha Musical sorority. The winner will be chosen as a contest to be held on March 9, and is limited to young Jewish women over seventeen years of age, who will be required to sing from memory one standard aria and one secular song.

MUSICIANS CLUB OF WOMEN

The February 1 program of the Musicians Club of Women, at Curtis Hall, was given by Marion McCreedy, Amelia Birnbaum, Esther Muenstermann, Malvina Neilsson Hoffmann, Elizabeth Olk-Roehlk and Genevieve Davison.

ELSE HARTHAN ARENDT'S BACH SINGERS

The Bach Singers, under the direction of Else Harthan Arendt, will furnish one of the musical programs at the Midwest Conference on Church Music to be held under the auspices of Northwestern University at the First Methodist Episcopal Church on February 22.

MERCADO'S TIPICA MEXICAN ORCHESTRA

Another popular organization, Mercado's Tipica Mexican Orchestra, was brought back for a return engagement by Bertha Ott on January 24 to the Studebaker Theatre. Angell Mercado and his soloists, Lolita Valdez, soprano; Gustavo Carrasco, tenor; Sarita Sanchez, salterist, and Luis and Josefina Ojeda, dancers, furnished a diversified and interesting medley for their numerous countrymen, who never miss an opportunity to greet this fine Mexican group.

ESTHER GOODWIN'S ACTIVITIES

Esther Goodwin has returned from Kalamazoo, Mich., where she was guest teacher at the Uptown Music Studios and was presented in a recital program of songs. The contralto leaves shortly to fulfill a group of concert engagements in Wisconsin and Minnesota. On March 23 she sings Amneris in Aida at the Illinois Wesleyan University at Bloomington, Ill.

On January 30 pupils of Miss Goodwin sang on the American Conservatory of Music recital series at Kimball Hall.

Beginning February 21, when Dorothy Fraelich, lyric soprano, sings, Miss Goodwin will present a series of individual recitals by six of her advanced students.

Miss Goodwin herself is in her eighth year as contralto soloist at St. James Episcopal Church.

MUSICOLOGY AT CHICAGO MUSICAL COLLEGE

Dr. Hans H. Rosenwald, has been added to the faculty of the Chicago Musical College, where he is conducting classes in music history, general analysis and appreciation of music. Beginning with the summer session, which opens on June 28, Dr. Rosenwald will offer a series of courses in the new department of musicology. Dr. Rosenwald has been associated with French and German music periodicals as critic, has studied composition with Paul Hindemith and Schreker, received the degree of doctor of philosophy in musicology from Heidelberg University, and lectured in Europe. He was also managing director and professor of the Lessing Hochschule in Berlin.

AMERICAN CONSERVATORY NOTES

Florence Pollack, soprano; Josephine Swinney, mezzo-soprano; Gertrude Gressens, contralto, students of Charles LaBerge, with Eileen Bowman, pupil of Edward Collins, at the piano, were presented in a program in the Recital Hall on January 29. Mae Doelling Schmidt appeared in a piano recital for the MacDowell Club of Milwaukee on February 2. Grace Hassel, student of Louise K. Willhour, of the dramatic art department, will give a reading of Francesca di Rimini in the Kimball Recital Hall on February 19. Piano pupils of Esther Hoxhold offered a program in the Studio Theater on January 31. Jay Murio, soprano, student of John T. Read, sang Spanish songs in costume at the benefit given January 30 for the hospitals of Madrid, Spain.

Edward Collins and his artist student, Dorothy Coski, appeared in a two-piano recital for the Dorothy Kahn Welfare Association at the Standard Club on February 1. Charles Forlines, organ pupil, has been engaged as organist at the Concordia Lutheran Church. Vera Gillette and Vincent Micari, duo-pianists, appeared in recital at the Marquette University, Milwaukee, Wis., on February 15. Fritz Segal, student of Scott Willits of the faculty, was guest artist with the Illinois Symphony Orchestra at the concert of January 31 in the Great Northern Theatre, playing Cecile Burleigh's second violin concerto. Marjorie Cooper, pupil of Esther Sachs, gave a program of dramatic readings at the Jewish People's Institute on February 1. Robert Speaker, baritone, of the conservatory, is the soloist with the Apollo Musical Club in Ruth by Schumann at Orchestral Hall on February 16. Piano students of Pearl Appel and Ruth Alexander and voice pupils of James Mitchell, gave the February 6 program at Kimball Hall.

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Heifetz Thrills in Boston

Soloist in Mendelssohn Concerto with Koussevitzky Forces—Federal Project Opera Unit Stages Jack and the Beanstalk—Marian Anderson, Bartlett and Robertson, Chardon Quartet, and Civic Orchestra Heard

BOSTON.—Jascha Heifetz played the Mendelssohn violin concerto with the Boston Symphony Orchestra on January 29 and 30 as Serge Koussevitzky returned from a fortnight's vacation to re-assume charge of the music-making of that organization. It is almost redundant to say that the master violinist gave a brilliant performance of the thrice-familiar music, and that the orchestra provided excellent support. The rest of the program, reproduced with characteristic color and polish by the orchestra under Koussevitzky, consisted of Liadoff's symphonic picture, From the Apocalypse, Brahms' third symphony (F major) and the Dance of the Seven Veils from Salome by Strauss.

Dr. Koussevitzky and the orchestra gave one of their Tuesday afternoon concerts on February 2, the program consisting of the Fingal's Cave overture of Mendelssohn, the same composer's Italian Symphony and the fourth symphony of Tchaikovsky. The performances were warmly applauded by a large audience—which is a reminder, by the way, that the symphonic box-office has been clicking a bit more merrily here.

JACK AND THE BEANSTALK SUNG

The local Federal Music Project, offered an opera season at the Boston Opera House from February 2 through 6. The bill for each of the six performances consisted of Jack and the Beanstalk and Pagliacci. They were conducted at first by Isaac van Grove, director of the local opera project, and later in the week by a guest, Leo Kopp of New York.

The joint effort of Louis Gruenberg and John Erskine had not previously been presented hereabouts. At the opening night's performance, the fairly elaborate staging required was naturally not yet in smooth running condition. The orchestra, on the other hand, was directed expertly by Mr. Van Grove, who was making his local conductorial debut. The singers, for the most part, had voices which sang the music acceptably. Eugene Conley was a credible Jack; Edmond Boucher a suitably terrifying Giant; and Joan Ruth the Old Woman-Princess. Among the other principal singers for the double bill (alternates appeared at some of the performances) were Eleanor Steber, Walter Hall, Gordon Jenkins, Ben Redden, Midhat Serbagi, Sascha Alexandrova, Olive di Napoli, Kurt Schorr, Norman Geoffrian and Richmond H. Minton.

RECITALISTS

Marian Anderson, the Negro contralto, thrilled a large audience with her intensely vivid and searchingly emotional singing at Symphony Hall on January 31. Her program, which provided opportunities for the exercise of her art, included numbers by Bach, Handel, Monteverdi, Schubert, Meyerbeer, Sibelius, Respighi, Cimara, Burleigh and Beers.

Ethel Bartlett and Rae Robertson played before a delighted audience at Jordan Hall on January 30. The paired pianists were heard in an unhackneyed program of music by Handel, Bach, Mozart (including his fantasia for a mechanical organ), Castelnuovo-Tedesco and Saint- Saëns.

The Chardon String Quartet presented the second of their engaging series of programs of eighteenth century music in Paine Hall, Harvard, on February 4. The chosen numbers on this occasion were Mozart's quartet in E flat major (K. 160), the same composer's sonata for cello and bassoon and the third quartet of von Dittersdorf. Raymond T. Allard was the bassoonist.

The Boston Civic Symphony Orchestra, a group of amateur and professional musicians capably trained and directed by Joseph Wagner, gave the first concert of its eleventh season in Jordan Hall on January 31. Mr. Wagner had assembled a list including Beethoven's Fidelio Overture; Rebikoff's suite, The Christmas Tree; Two Fantasies (Monadnock, and Boreas and Mt. Wildcat) by Hovanesse, a Bostonian composer; Haydn's violin concerto in G major; and numbers by Schubert and Delibes. The first performance of Hovanesse's Monadnock indicated a talent that is at present over-reaching itself. The violin solo part in the Haydn concerto, which, it was said, was being presented for the first time in this city, was excellently played by Rebecca Dulfer.

Other events of the week included the appearance of Yeichi Nimura and Lisan Kay, the dancers, before an enthusiastic audience in the Repertory Theatre on February 3, when they traversed an eclectic program; Claude Jean Chiasson's second recital in the Fogg Art Museum at Harvard University of French organ music of the seventeenth to the present centuries; and a piano recital by Lydia Hoffmann Behrendt at the Longy School in Cambridge on February 2.

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Konoye and Ormandy Lead Quaker City Players, Assisted by Piatigorsky —Kindler Directs Opera List, with Winifred Cecil Soloist—Wettergren and Melchior in Recital

WASHINGTON, D. C.—A combination of artists was offered Washington concertgoers on February 2 when T. Arthur Smith presented the Philadelphia Orchestra (Viscount Hidemaro Konoye, guest conductor), Gregor Piatigorsky, cellist, and Eugene Ormandy, regular leader of the orchestra.

Viscount Konoye conducted the Leonore Overture (No. 3) and the second symphony of Beethoven. While doubtless he is a fine musician, the Viscount's angular beat neglected to bring out all the roundness of Beethoven. Piatigorsky gave a performance of the Haydn D major concerto in which his golden tone seemed to reflect spirituality. Perfect assistance was given the artist by the orchestra with Ormandy conducting. In the closing number, Daphnis and Chloe Suite (No. 2) of Ravel, Mr. Ormandy's adherence to detail, brought the evening to a stirring climax.

WINIFRED CECIL WITH NATIONAL ORCHESTRA

Delightful was the program which the National Symphony Orchestra (Dr. Hans Kindler, conductor) offered on January 31. In an all-opera program, Kindler chose selections from Gluck, Verdi, Wagner, Humperdinck, Rimsky-Korsakoff and Smetana, all excellently performed. Winifred Cecil, the soloist, displayed an exquisite dramatic soprano voice and was recalled many times, generously offering two encores.

The orchestra management has completed plans to bring Moriz Rosenthal here for the symphony's final concert of the season, March 31.

On January 28, Beren-Brook Artists presented to a distinguished audience Mercado's Tipica Mexican Orchestra at the Willard Hotel. Gustavo Carrasco, tenor, was pleasing in his solo offerings. Also on the program were Lolita Valdez, soprano, Sarita Sanchez, salterist, and Luis and Josefina Ojeda, dancers. The orchestra, under the direction of Angell J. Mercado offered light and entertaining solos, outstanding amongst them was the colorful Mestiza Yucateca arranged by Angell Mercado. The audience was generous with its applause.

WETTERGREN AND MELCHIOR IN TOWNSEND SERIES

On February 8, Mrs. Lawrence Townsend presented Gertrud Wettergren, contralto, and Lauritz Melchior, tenor, both of the Metropolitan Opera in a Morning Musicale at the Mayflower Hotel. Both artists combined in giving one of the thrilling concerts of the season. The liquid lyric quality in Mr. Melchior's voice brought enthusiastic response from the crowded audience. Paul Meyer gave splendid assistance at the piano.

G. E.

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January 10, 1937

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The Evening Star (Washington, D. C.) January 11, 1937.

The young violinist has made wide strides forward in maturity and poise. *He is gifted with every essential to make an outstanding artist,* and is on his way to recognition as such. *His tone is beautiful and warm* and his technique so sure and firm that *he is at all times master* of the difficult passage work. Yesterday he was heard in Tschaikowsky's "Concerto in D Major," which, temperamentally, was ideally suited to him. His legato is by far the best of any of the violinists today. The brilliant passages were given in rippling fashion, with excellent intonation and dashing effect. It was *a performance highly satisfying artistically and emotionally,* and the artist was recalled time and again by the audience.

The Washington Post (Washington, D. C.) January 11, 1937.

It is evident that *Roman Totenberg is on his way to deserved popularity in this country.* The young Polish violinist has not been static since his American debut in Washington last season, and the very favorable impression he made at that time was definitely deepened by his performance. He was a mature artist when he arrived, but maturity itself is an expansive process on the intellectual and spiritual planes, and his playing shows that quality of development. His advancement is more easily felt than described. It is not so much a matter of increased technical facility as of a refinement in interpretation, subtlety and a broadening of tonal eloquence. *His artistry is already great, and shows every sign of becoming greater.*

The Washington Times (Washington, D. C.) January 11, 1937.

Totenberg was accorded a most enthusiastic reception by his auditors. Probably, *his greatest appeal to the audience was through his technical ability to negotiate the many difficulties that lay in the Tschaikowsky work.* From the firm attacks in the opening cadenza in the first movement to the precipitous scales of the closing measure, *Totenberg held the rapt attention of his hearers.* The long cadenza in the middle of the first movement was notable for the speed of the arpeggios, the surety of the difficult passages in sixths, the rapid descending scales and trills. In the final movement, the varying moods of the Russian peasants' dances were played with an abandon that worked up into effective climaxes.

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Possessor of Rich and Colorful Voice, Colorado Girl Wins Enthusiastic Approval of Capacity Audience

For the second time this season Colorado welcomed back one of its distinguished daughters who has won acclaim in musical centers in the East, and who has returned from New York to thrill a local audience with fine singing.

. . . . . .

Georgia Graves, possessor of a rich and colorful contralto voice, was the featured artist at the third concert presented this season by the Denver Civic Symphony Orchestra, Sunday afternoon at the City Auditorium.

. . . . . .

In her first aria, "Amour! viens aider" from the opera "Samson et Dalila", by Saint-Saens, Miss Graves sang with such excellent control of her warm and unusually agile contralto voice that she immediately won the enthusiastic approval of the capacity audience. In contrast to the dramatic character of the Saint-Saens number Miss Graves' second aria, "Il segreto per esser felice", from the opera "Lucrezia Borgia", by the prolific Italian composer Donizetti, was in a gay mood. This aria was sung with such charm and ease that it was apparent that Georgia Graves is at home in this altitude, which seems to offer some difficulties to visiting artists.

. . . . . .

Miss Graves was recalled for many encores, the first an atmospheric tone-picture, "A Winter Sunset", a composition by Director Horace E. Tureman.

—*Rocky Mountain News, Denver, January* 11, 1937

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NEW YORK CONCERTS

FEBRUARY 1

Stell Andersen Appearing in piano recital at Town Hall, prior to her departure for a European tour, Stell Andersen offered a well planned program, divided into four clearly defined flavors, the early devoted to Gluck and Mozart, the later period to Schumann's Phantasie (Op. 17), and the final group composed of short modern selections. This was played throughout with recognition of each distinct style.

Miss Andersen's interpretations were intelligent and well proportioned, with a uniformly pleasing tone and delicate shading. An occasional overtension at the wrists tended towards a faint blur in the execution of rapid passages. Therefore her best work was done in the graceful selections of Gluck and Mozart. An unusually large audience justly demanded several encores.

Philharmonic-Symphony Chamber Orchestra Because of the absence of Hans Lange, Otto Luening appeared as guest leader of this concert, and as composer as well. The program included old and new novelties. First American hearings were given of a Sonata a tre con ripieni by Pergolesi and a Canzon per sonar a cinque by Giovanni Gabrieli (both arranged by Dr. Hans David). The first is pleasant but somewhat thin music, the second a rare and beautiful contrapuntal work in old-time modes. Stephen Foster's The Village Festival, a set of dances, delighted with its real folk tang and simple wholesomeness. Premiere performances were given of two new American scores. Lazare Saminsky's Songs of Three Queens were devoted to Anne Boleyn, Mary Tudor (actual poems of each and Tudor melodic themes being impressively used) and a yodel-song of one Estherka, a hoydenish lady of Poland, the latter spirited and lusty, with some cacophonous effects. Dorothy Westra sang the works appealingly with the ensemble, and Mr. Saminsky was called to bow. Mr. Luening's Prelude to a Hymn Tune by William Billings reworks a Hymn to Music by that early American composer. It is in three movements, with use of skilled variation and canonic effects. Also played were Paul Nordoff's prelude and three small fugues, a witty and erudite series, blending classic devices and jazz effects with gusto. Busoni's concertino in B flat, for clarinet and small orchestra, enlisted the excellent technical gifts of Simeon Bellison. Mr. Luening's success with his audience mounted as the program progressed. He is a fine musician and gave the requisite precision and style to a list of widely varied appeal. There was much applause.

Jeanne Behrend A twenty-four-year-old Philadelphia pianist, Jeanne Behrend, came and conquered in Carnegie Hall on Monday night. Miss Behrend displayed a substantial and occasionally brilliant technic and notable powers of expression in a program which included the D minor concerto grosso by Vivaldi; Mozart's variations on Come un'agnello, Aus der Tiefe rufe ich and the E major prelude from the violin suite by Bach; Le Tombeau de Couperin by Ravel; Medtner's Marche Funebre; and Godowsky's paraphrase on the Strauss Fledermaus waltz. A high point in the evening was her playing of her own composition, a sonata, which showed her gift in the creative field. It was mostly romantic in nature, the treatment a little long, but on the whole a meritorious offering.

Miss Behrend is the winner of the $1,200 prize for composition offered by Columbia University in memory of Joseph H. Bearns, and some of her music writings have been played at concerts of the League of Composers in New York and the Society for Contemporary Music in Philadelphia.

FEBRUARY 2

Lilian Knowles In recital at Town Hall, Lilian Knowles disclosed a contralto voice of warm, dark timbre to an almost capacity audience. Her program was planned with care and taste, and included a Solo Cantata by Bach, Didon's Monologue from Les Troyens by Berlioz, and three other groups, French, English, and German Lieder.

Miss Knowles' is a well trained voice, with an adequate range which she wisely does not try to force, and there is no break throughout her entire register. Her breath support allows an intelligent sense of phrasing to go unhampered, and her pianissimo is a lovely thing, used to advantage in thoughtfully worked out interpretations, the best of which were the Bach, Berlioz, and Lieder selections. Coenraad V. Bos at the piano was in an exceptionally fine accompanying vein, and was applauded with the artist in many encores.

Dessoff Choirs The Dessoff Choirs, a combination of the Adesdi Chorus of women's voices and the A Cappella Singers of New York of mixed voices, presented a program of sacred music of the sixteenth and seventeenth century under the leadership of Paul Boepple, at Town Hall. The program consisted of a Mass, a Magnificat, motets and psalms, by Vittoria, Lasso, Des Pres, Aichinger, de Monte and Schütz, mainly in the contrapuntal style and was sung both *a cappella* and with organ and wind instrument support.

Within each cantus, Mr. Boepple achieved a remarkable unity of voices and spirit, which gave an organ-like sonority, both inspired and inspiring. The texts, in Latin and German, were made recognizable by clarity of diction, and the group responded always to the dynamics and gradations of shading demanded. The Magnificat of Vittoria, having its first hearing in New York, was sung devotionally and simply, as was the de Monte Mass, to vivid effect. Although there was a request for no applause because of the religious nature of the music, the audience in its enthusiasm, became justifiably demonstrative. Assisting in the program were James Smith and S. Koza, trumpets; A. Perlstein and Albert Clark, Jr., trombones, and Frank Widdis, organist.

Nathan Milstein The only New York recital announced by Nathan Milstein this season drew a capacity audience to Carnegie Hall. More important musically was the fact that the Russian violinist's playing was on a hitherto unequalled plane throughout the evening. In a program of high worth, he gave serene and glowing interpretations of Pergolesi's sonata in A major, the unaccompanied Bach sonata in G minor, and above all in the Brahms sonata in D minor. The innate refinement of the young artist imbued all these readings, that of the Brahms, though perhaps not as expansive as some Romantics might have desired, having restraint and eloquence. In this and the Pergolesi work, Leopold Mittman was an unusually gifted co-artist. The concert later brought a group of tidbits including a Rimsky-Korsakoff Cavatina, the performer's transcription of Debussy's Pan, Rimsky-Korsakoff's Flight of the Bumble-Bee (repeated) and then, for a major virtuosic exploit, the Wieniawski concerto in D minor. In purity of tone, technical finesse and stylistic balance, Milstein has ripened into a violinist of the first rank. The response of the audience was of becoming fervency, with many encores granted at the close.

Yosie Fujiwara The exotic tang of Japanese tonal expression mingled with the more familiar savor of western musical art in the program of Yosie Fujiwara, tenor, at the Barbizon-Plaza on Tuesday evening.

Mr. Fujiwara's occidental selections were in Italian (Scarlatti, Pergolesi), as well as arias from Boito's Mefistofele and Rimsky-Korsakoff's La Nuit de Mai, German (Schubert) and English (Gretchaninoff). He presented two groups of songs of Japan, four items by Yamada and others by Hashimoto, Tsuryuky, Sasaki, Iida and Ito. These were full of the restraint and poetry characteristic of this racial art, and treated of such subjects as Uma Uri (Parting with the beloved horse), Okino Kamome (The Sea Gull), Kane Ga Narimasu (The Bell Is Ringing), Defune No Tsuki (Sailing under the Moon) and Tauye Uta (Rice Planting by Girls). Mr. Fujiwara's voice is one of considerable power, used with technical discernment. Interpretatively, he is a vocalist of deep sensibility and fastidious taste.

Alberto Sciarretti, pianist, in addition to providing artistic accompaniments, scored as a soloist in the study in major thirds (Saint-Saëns), The Island of the Dead (Franco da Venezia) and Capriccio-Etude (Dohnanyi). He plays with force, skill and warm feeling.

In the large audience were many of Mr. Fujiwara's compatriots.

FEBRUARY 3

Eudice Shapiro The Town Hall debut of Eudice Shapiro, violinist, gave unmistakable signs of a talent which has temperament and vigor. She played easily, with a clear, sweet tone which became beautiful in sustained *legato* passages. Her interpretations were intelligent, though her musical conceptions were not always profound. Her program was a strenuous one, consisting of the Vivaldi-Respighi sonata in D major, the Mozart concerto in A major, the Glazounoff concerto in A minor, and a group of short selections. Vladimir Sokoloff was helpful as the accompanist.

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FOR the convenience of readers, the final page of the Musical Courier each week contains an index of musical artists, ensembles, schools, teachers, publishers and others represented in the advertising columns of that issue. It is a professional directory containing a larger representation than is offered by any other publication in this field.

Kirsten Flagstad Kirsten Flagstad's recital appearances in New York are not not many, but even if they were, the guess is a safe one that she could always draw as large an audience as that which crowded Town Hall on this evening, to hear the Metropolitan Opera House favorite in concert songs.

She has gained immeasurable confidence in that vocal department, and added appreciably to her repertoire. Her most recent program comprised only one operatic aria, the Ritorna Vincitor from Aida, and for the rest offered groups by Grieg, Schubert and Strauss and single numbers by Cimara, Santoliquido, Sinding, and Hurum—to say nothing of the obligatory encores.

The most familiar of the songs were Schubert's Die Forelle, Die Allmacht, and Ungeduld; Grieg's Primula Veris; and Strauss' Allerseelen.

As she is famed for her voluminous and long-distanced tones of noble quality, that feature of the recital drew perhaps the strongest response from Mme. Flagstad's auditors. However, she gained favor also with her musical sincerity, unaffected delivery, and modest demeanor free from any trace of staginess.

Tremendous applause throughout the concert gave the singer assurance that she had won her hearers anew, and they were quick as well to recognize the highly artistic accompanying of Edwin McArthur at the piano, whom they included in their tributes.

FEBRUARY 4

Philharmonic Orchestra Georges Enesco was the astute conductor of Thursday evening concert which listed Beethoven's Egmont Overture (bombastic as always); the Brahms variations on a theme by Haydn (played eloquently and with due consideration for the contrapuntal brass and woodwind weavings that permeate the score); Lalo's Spanish Symphony (rhythmically vigorous and conducted with finesse); and the director's own suite for orchestra in C major (op. 20, No. 2).

Manuel Quiroga was the violin soloist of the Spanish Symphony, who, despite some inaccurately pitched tones, displayed technical skill of a high order. His performance lacked emotional depth except in the *andante* movement. This evoked warm applause and several shouts of acclamation.

Mr. Enesco's suite is in classical form and the episodes are labeled *ouverture, sarabande, gigue, menuet grave, air* and *bourrée*. Beautifully scored with harmonic utterances that must have seemed bizarre in 1915 when the work was composed, the music is almost fragmentary in its derivations. Themes are repeated so many times that they become monotonous, and are presented in various familiar styles that are reminiscent of the French and Russian schools. Mr. Enesco led the work brilliantly and the orchestra played it eloquently. The audience was responsive and both Mr. Enesco and Mr. Quiroga received many recalls.

FEBRUARY 5

Cecil Leeson In Town Hall recital Cecil Leeson again demonstrated the saxophone's capability and his own of interpreting classical music. His program consisted both of original compositions for the instrument, such as rhapsodie for saxophone by Debussy and Glazounoff's concerto in E flat, and transcriptions of In the Silence of the Night (Rachmananoff) and Rondino (Kreisler). Under Mr. Leeson's capable hands the usual stiff quality of the instrument had a texture that was velvet smooth in *staccato* as well as *legato* passages. The artist brought forth a wide variety of color and a sense of style in his interpretations, from the hushed beauty of Bach's Komm' Suesser Tod, to the Mysticism of Debussy and the humor in the scherzo-movement from a suite for saxophone by Paul Creston, who was Mr. Leeson's able accompanist at the piano.

Alexander Culbertson A decade of absence from the New York concert platform, a period spent in study of his instrument, was the background for Alexander Culbertson's recital in Carnegie Hall on Friday night. The violinist had registered successfully here ten years ago, and his reappearance was attended by much interest. He chose to exhibit his ripened talents in the Cesar Franck sonata, the Saint-Saëns concerto in B minor, the Bach Chaconne, three of the Hungarian dances of Brahms and Paganini's Campanella. The listening ear was impressed most deeply by the depth and sensuous beauty of Mr. Culbertson's tone, produced easily and with fidelity to pitch. He seems at his best in the romantic type of music expression, although the unaccompanied Chaconne of Bach was delivered with a clarity of outline and reverent spirit that made it one of the most outstanding performances of the program. The accompanist of the evening, one of notable finesse and skill, was Harry Kaufman. A large and cordial audience applauded with vigor.

Povla Frijsh The growth of a Frijsh cult may be indicated by the fact that cheers broke out toward the end of the fourth New York recital of the season given by the Danish soprano before a large audience at Town Hall. Again the program was made up of gleanings from many national schools and periods, works which attract this original singer by their novel range of emotions. The composers represented included Bach, Mozart, Brahms, Debussy, Fauré, Ravel, Poulenc, Wolf, Moussorgsky, Poldini, Kingsford, Grieg, Sibelius and others. Among the ventures out of her usual field were several of the Gypsy Songs of Brahms. Other outstanding interpretations included Cui's Fountain of Tsarskoe-Selo, Kricka's L'Albatros, Debussy's Colloque Sentimental, and an excursion into modern Americana, with Bernard Wagenaar's setting of the Edna St. Vincent Millay poem, Look, Edwin. In all these works, Mme. Frijsh was easy mistress of varied facets of interpretative art, in which she shows a peculiarly adroit and modern type of sensitivity, while the coloring of her voice was managed so as to secure some unique effects. Celius Dougherty was again a proficient accompanist.

Gertrude Bary and Jacques Gordon In a Steinway Hall program consisting of three sonatas, Beethoven's in C minor (op. 30), Busoni's (op. 36a) and Honegger's (No. 2) the piano-violin duo of Gertrude Bary and Jacques Gordon expressed vivid temperament and enormous ability to convey the truth. The pair were attuned to each other throughout, and as one they gave the spirit of each individual movement with fire and imagination. Miss Bary's tone was warm and lustrous and she had meticulous pianistic shading. Mr. Gordon had a lovely, sensuous tone, which responded with gratifying effect to the dynamics of the Beethoven sonata. His phrasing was careful, his style excellent. The audience appreciated their efforts with much applause.

FEBRUARY 6

National Orchestral Association Leon Barzin, conductor of the National Orchestral Association, continues his policy of using noted soloists with that body, to perform the chief numbers of the concerto literature. This season the scheme embraces Mozart and Beethoven examples, the piano parts to be played by Myra Hess and Rudolf Serkin.

The series began last Sunday, at Carnegie Hall, and Serkin performed the E flat concerto, No. 9, (Koechel 271) and Beethoven's first concerto in C major.

Although written twenty years apart, the two works offer but little contrast, Beethoven showing in many pages the strong influence still exerted over him by the earlier master.

Serkin's interpretations did ample justice to his classical subjects, for he voiced them with the characteristic self-effacement that has come to be accepted as the dominant trait of his musical methods. In articulation, restraint of tone, and technical solidity, the soloist was as effective as in his complete cooperation with the orchestral assistance, so sympathetically extended by Barzin and his players.

Scheduled as a series of five concerts, the Barzin plan includes also the programming of one Mozart and one Beethoven overture for each occasion. This time they were the Marriage of Figaro and Egmont overtures, done with freshness of feeling and distinct dramatic sense. The conductor and his youthful group received fine response from the audience, which spent its favors lavishly also upon the highly gifted pianist.

Clara Lang At Town Hall Clara Lang, soprano, was heard in an interesting recital. The program consisted of five groups of songs. These included works of Respighi, Zandonai, Tirindelli, Mendelssohn, Strauss, Debussy, and the Max Bruch Ave Maria. Miss Lang was accompanied at the piano by Celius Dougherty.

FEBRUARY 7

Philharmonic Orchestra The concert of Sunday afternoon marked Georges Enesco's *adieu* as guest conductor for the season, Manuel Quiroga was again the soloist in Lalo's Spanish Symphony. The program included a first New York hearing of Mihalovici's Cortège des Divinités Infernales. Mr. Enesco's second Roumanian Rhapsody (D major, op. 11) and Brahms' fourth symphony completed the list. The Mihalovici work is a ballet scene from the young Roumanian composer's opera, L'Intransigeant Pluton; the work has been heard in Prague, Paris and elsewhere, and was introduced to America by the St. Louis Orchestra under Golschmann in 1932. The composer, a pupil of d'Indy, writes in a vigorous modern style of clashing timbres, and has descriptive felicity among his gifts, though the score did not make a highly individual impression. Mr. Quiroga repeated a well-conceived but unsensational reading of the Lalo virtuoso-piece, abetted by an accompaniment not always ideally coordinated. The eminent guest leader was more in his element in his own colorful and vivacious rhapsody and in the serene heights of the Brahms.

Gregor Piatigorsky Handsome, popular, masterful cellist, Gregor Piatigorsky has a large following in New York and those admirers jubilated last Sunday afternoon at Town Hall when the Russian string artist gave his lively and engaging recital.

A novelty opened the program—an anonymous sonata reported to have been discovered in the private library of the King of Saxony. The work, originally for viola da gamba, has been cello-adapted by Piatigorsky. Whoever the composer (and guesses are dangerous these days) the sonata in four movements, shows constructive skill and melodic grace, both of eighteenth century style. Another old opus followed, also of the same period, by Francoeur, facile French creator. Both works were made lovable through their amiable content and the endearing manner in which Piatigorsky moulded the material with exquisite tact and execution. The speedy Francoeur finale had such dazzling effect that the performer was forced to play an encore, the prelude of the C major unaccompanied cello sonata by Bach. To make the sonata procession complete, Piatigorsky gave also the Beethoven A major (opus 69), with Valentin Pavlovsky at the piano, who did his part as ably as he accompanied the other numbers.

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(Continued on page 26)

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Pianists Score in Los Angeles

Rachmaninoff in Two Recitals—Olga Steeb Plays with Philharmonic Orchestra and in Sonata List with Ilya Bronson—Hollywood Opera Company Produces Carmen—Levy Work Premiered

LOS ANGELES.—The pianistically minded portion of Los Angeles and vicinity turned out in force for the two piano recitals by Sergei Rachmaninoff presented by L. E. Behymer in the Philharmonic Auditorium on January 26 and 30. He was reserved as always, and his prodigious technical equipment made apparently simple work of exacting programs. His playing and his compositions belong in the same category, their essence being refinement and elegance of style, with perfect control and sense of balance, but with sternly repressed emotion. His nicety of perception and acutenes of taste made his Chopin interpretations models of polished pianism.

His own works were largely the focus of interest. Four of his Etudes-Tableaux from op. 33, were exceedingly well groomed exercises. There were also a song transcription, Daisies, and a plaintive Oriental Sketch. Among his own transcriptions were the Moussorgsky Hopak and Rimsky-Korsakoff's popular Flight of the Bumble-Bee. He made much of Liszt upon this occasion, ranging from the Bach-Liszt Organ Fantasia and Fugue in G minor to the third Liebestraum and the twelfth rhapsody.

OLGA STEEB IN BEETHOVEN CONCERTO

The Auditorium was filled by music lovers and students who came to hear the first concert of the Beethoven cycle under Otto Klemperer's direction on January 30. The tall conductor, the soloist, Olga Steeb, and the Philharmonic Orchestra were all enthusiastically received. Olga Steeb played the first concerto (op. 15, in C major) with sincere beauty, her technic impeccable as always, and with evident feeling which gave her performance the requisite emotional balance. She enunciated the work with exquisite clarity, and developed it with finesse, to be recalled to the stage for a dozen well deserved bows in a warm ovation. The orchestral program began with the overture, Zur weihe des Hauses, magnificently performed. The Eroica Symphony was played in a manner which stirred the listeners to frenetic applause at its conclusion. The crisp attacks and clean phrasing of the strings were notable, particularly in the first movement and in the *scherzo*. The only disturbing flaw was in the passages for three horns announcing the trio of the *scherzo* and in the same subject's later return. The Funeral March was limned with masterful direction.

HOLLYWOOD COMPANY SINGS CARMEN

The second offering of the Hollywood Grand Opera Company, founded by Maurice Frank, was a performance of Bizet's Carmen in the Shrine Auditorium on January 29. Aldo Franchetti's assured direction carried the work to a triumphant conclusion, despite inadequate rehearsals and a last moment substitution of a tenor. Marguerite Namara sang the title role, and acquitted herself to the approval of the audience. Her interpretation was individual, and she made the character of the amorous cigarette girl histrionically convincing. Aroldo Colfini substituted at the last moment for Julian Mario, when illness prevented the latter's appearance as Don Jose.

A natural bias in favor of my wife prompts me to quote the unprejudiced review of Carl Bronson in the Evening Herald and Express: "Laura Saunders' perfectly pictured Micaela, fitting the character to perfection and topping the whole performance with the beauty of her vocal understanding and impressive quality of tone. She never allowed her voice to slip out of the cup of resonance for an instant, turning the art of singing into that of beautiful diction. Applause was divided between her performance, that of Namara and Aldo Franchetti." Rudolph Hoyos made a brave appearance as Escamillo, though on this occasion he was not at his vocal best. Alfonso Pedroza made an admirable Zuniga, while Florence Rubins and Maria Marova as Frasquita and Mercedes showed excellent voices and surety in their roles. Sidney Henderson, Alexander Julian and Joe Ganapole completed the cast. The ballet by Serge Oukrainsky did splendid work, particularly in the fourth act, led by Paula De Cardo and Frederick Velasco. Natale Carossio was responsible for the highly creditable staging, which even ran to a guard mounted on horseback.

ELLIS LEVY WORK PREMIERED

When Nyiregyhazi is in the mood to play well, he plays exceedingly well, and his pianistic performance of the Liszt second concerto in A major brought down the house in Trinity Auditorium on January 27, when he appeared as soloist with the Federal Symphony Orchestra. The program novelty was the first performance of Ellis Levy's Night on the Desert, for which the composer was well acclaimed on his appearance for a bow. Orchestrated with Gallic lightness, it was done with sure musicianship and knowledge of the instrumental palette. After a brooding opening, the work was kept to the lower register until the appearance of a broad melody in the celli, then taken by the violins and developed with full orchestra. There was a turbulent storm episode, followed by a peaceful dawn. Modest Altschuler directed, and made the mistake of an overlong program. Rachmaninoff's sombre Isle of Death apparently had received most of the rehearsal, since it was pleasingly done, and two numbers from John Powell's suite, At the Fair, amused the auditors.

WOMAN'S LYRIC CLUB

John Crown was soloist with the Woman's Lyric Club in the Auditorium on January 29, his accomplished pianism winning emphatic plaudits in a group which began with two Chopin etudes, continued with five Tcherepnin Bagatelles, and climaxed effectively with the Liszt Mephisto Waltz. The club gave a highly creditable performance under the assured baton of Ralph Peterson, while Nancy Grace Phillips pleased as vocal soloist.

SONATA RECITAL

A sonata recital by Olga Steeb, pianist, and Ilya Bronson, cellist, made a delightful evening in the Biltmore Music Room on February 1, in a program of Bach, Beethoven and Franck In nuance, shading and balance the two artists blended admirably interpreting the three programmed works with musicianship and finesse. They were technically well matched, thus preserving that even poise in thematic exposition that is the acme of sonata performance. The climax of the program came with the romantic A major sonata of César Franck, its beautiful outpouring of melody given with unaffected simplicity. There was a scholarly interpretation of the Beethoven A major sonata, marked by a clean cut phraseology and sympathetic understanding of its emotional content. Ilya Bronson demonstrated his solo virtuosity in the Bach third suite for cello alone.

R. D. S.

Rambling Around

Mrs. Leiland Atherton Irish, manager of the Los Angeles Philharmonic Orchestra, announces that Hertha Glatz, Viennese soprano, and John Heinz, Viennese tenor, will appear in Mahler's Song of Earth, to be conducted by Otto Klemperer on March 17 and 18. Bach's St. John Passion is to be given on March 26 and 27. The all-Stravinsky program is set for March 12 and 13 when Stravinsky conducts his ballet Petrouchka with Theodore Kosloff in the title role.

* * *

Webster Aitken, pianist, plays Beethoven's concerto in B flat major at the second concert of the Beethoven Cycle being given by the Los Angeles Philharmonic Orchestra, on February 27.

* * *

Georgia Williams, violinist of Los Angeles, had solo appearances on January 6, Masonic Temple; January 9, Kiwanis Inaugural; January 13, Latter Day Saints, Glendale, Calif.; January 16, Axis Club Inaugural.

* * *

Clarence Gustlin, pianist and teacher of Santa Ana, Calif., is in charge of the Artists' Course in that city under the direction of the Behymer office. He teaches pupils both in

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RUSSELL HORTON,

tenor of Hollywood, sings recitals on February 17 at Arlington, Texas; February 18 at Waxahatchie, Texas; February 19 at Waco, Texas; February 22 at San Antonio, Texas; February 25 at Phoenix, Arizona; and April 9 at Santa Barbara, Calif. Mr. Horton is under the personal management of Robert L. Hollinshead of Hollywood.

Santa Ana and San Pedro, Calif., and is preparing to enter the concert field again.

* * *

Mr. and Mrs. Louis Bangert are vocal and piano teachers of San Diego, Calif. In addition to teaching Mr. Bangert is conductor of the Morning Choral Club and director of music at the First Methodist and the Mission Hills Congregational churches. Mrs. Bangert, a vocal teacher and coach, is organist of the Mission Hills Congregational Church.

* * *

Preliminary contests of the National Federation of Music Clubs in piano, voice, violin, opera, take place on March 23 in both San Francisco and Los Angeles. The California finals will be held in Los Angeles on April 1, and the district finals for the states of California, Arizona and Nevada in Los Angels on April 3. The national bi-annual meeting at which the district winners compete will be held in April at Louisville, Kentucky. Ida Mae Travis, 325 N. Reno 54, Los Angeles, is the district contest chairman.

* * *

Grace Adams East, recital and concert trumpet soloist of Berkeley Calif., has fulfilled engagements on the Pacific and Atlantic coasts including recitals at the University of Chicago, Columbia University, University of California at Berkeley, San Francisco Musical Club and the University Woman's Club, Washington, D. C. She has been soloist with the Navy Band, Washington, D. C., Easter dawn service at Washington, D. C., Meredith-Wilson broadcast series and at the opening of the Bay Bridge in San Francisco on November 12. Mrs. East played with the late Will Rogers at a benefit concert in October, 1935, at Glendale, California.

Future bookings include recitals on April 19, at the national convention of the Daughters of the American Revolution at Constitution Hall, Washington, D. C.; March 21 at the University of Chicago; and May 2 at Orchestra Hall, Chicago. She studied the trumpet with Edwin H. Clark of Munich and John Hughes of Sousa's Band.

* * *

Dr. Earl Rosenberg, vocal teacher and coach at San Diego, Calif., is conductor of the Polyphonia. The first concert of this season was presented December 8 at the Savoy Theater. Dr. Rosenberg coaches professional singers, and during the summer of 1937 he will conduct classes in choral conducting. He was formerly director of the Kansas City Conservatory of Music before locating in Southern California.

* * *

Benjamin Edwards, in charge of musical activities at Fullerton Junior College, Fullerton, Calif., has organized the Hollywood Symphonic Choristers in preparation for sound recording, motion picture, radio and concert engagements. He is also director of the Humana Symphony Choir of Fullerton and vicinity. This latter organization was heard at the Bach Festival last November in Los Angeles under the direction of John Smallman.

* * *

Ignace Hilsberg, concert pianist and teacher of Hollywood, gives a program of Chopin compositions on March 15 at the Los Angeles Biltmore Hotel.

Dr. George Liebling's artist pupil, Dorothy Ellen Ford of Chicago, has prepared three recital programs to be given in Hollywood shortly. Dr. Liebling's piano concerto will be played on one of the programs. Miss Ford is a former pupil of Glenn Dillard Gunn, Moissaye Boguslawski and Maurice Rosenfeld.

* * *

Paul Clarke Stauffer, pianist and teacher of San Diego, was formerly president of the California Music Teachers' Association. He is now chairman of the Southern Pacific division of the National Federation of Music Club which includes the states of California, Nevada and Arizona. Mr. Stauffer was one of the judges in the finals of the Southern California piano playing tournament which was held in Los Angeles last spring.

* * *

A. Kronkowski, violinist and teacher of Los Angeles, formerly of Tucson, Ariz., was one of the organizers and the concertmaster of the Tucson Symphony Orchestra. In 1931 Mr. Kronkowski came to Los Angeles to teach. Among his pupils Evelyn Hirsch was the first prize winner in the artists' division in 1936 of the Allied Fine Arts Festival; and Constance Pronkowski made her debut in a recital last spring at the Los Angeles Biltmore Hotel playing the Max Bruch concerto.

* * *

Lorenza Cole, artist pupil of Ann Eackus of Los Angeles, gave a piano recital at Tuskegee Institute, Alabama, on February 5.

* * *

Mary Carr Moore of Los Angeles, composer of songs, operas and orchestral numbers, is the writer of Harmony, a musical farce, which was presented on January 28 at the Royal Palms Hotel, Los Angeles. This work was written in 1917 and was performed in San Francisco.

* * *

Havrah Hubbard, formerly music critic of the Chicago Tribune and now living in San Diego, acts as commentator of orchestral programs in Southern California. For the past two summers he officiated at the concerts in the Ford Bowl at the California International Exposition which included programs by the San Diego, Los Angeles Philharmonic, San Francisco, Portland and Seattle orchestras.

* * *

Nino Marcelli, conductor-composer of the San Diego Symphony Orchestra and the San Diego High School Orchestra, has 2,100 young people under his direction in the San Diego elementary grades, high schools and junior college being trained for orchestra and band playing. He has nine assistants and programs are presented as the different groups are prepared for public appearances. Mr. Marcelli's Araucanian Suite won first prize in 1924 in New York and was played by the New York Philharmonic orchestra (Willem van Hoostraten, conductor) at a Stadium Summer Concert. In addition to conducting the San Diego Symphony Orchestra next summer in eight weeks of concerts during July and August at the Ford Bowl, Mr. Marcelli will direct the University Orchestra at The University of Southern California at Los Angeles and teach classes for conductors.

* * *

Charles Wakefield Cadman gives a recital on March 13 at Junior College, Arlington, Calif., assisted by Margaret Messer Morris, soprano of Hollywood.

* * *

Ralph Lyman, head of the music department and choral director at Pomona College, Claremont, Calif., left his post February 1 on a sabbatical leave until August, 1937.

* * *

E. H. Wilcox, of La Jolla and Altadena, Calif., formerly director of the department of music at the State University of Iowa, is co-author with John Smallman (of Los Angeles) of the book, Art of A Cappella Singing recently published.

C. D. K.

Marcelli Directs Modern Works in San Diego Program

SAN DIEGO, CAL.—Nino Marcelli, conductor of the San Diego High School Orchestra, presented the first concert of this season on January 28 at the Russ Auditorium with Jean Abendroth, pianist, as soloist. These ninety young musicians responded excellently to the training they receive under Mr. Marcelli, and they played a program of difficult orchestral numbers. In the Five Miniatures by Paul White, a contemporary composer, it was plainly shown what can be accomplished with persistence and hard work in rehearsals under a musician and master of orchestra like Nino Marcelli. These Miniatures demand brilliant playing by each section of the orchestra, and the young people met these demands. Other compositions included Henry Hadley's Processional March from his opera Azora; two Spanish dances, Andalucia and Malagueña by Ernesto Lecuona; arranged by Ferde Grofé; and Rumba from the second symphony of Harl McDonald. The latter was given a brilliant performance with a finely built tonal climax.

Miss Abendroth played the Grieg A minor concerto, and although nervousness marred her performance to some extent, her good accomplishments were many. She is a talented young lady and her schooling in piano has been good.

The final number was the second Hungarian Rhapsody of Liszt which made a hit with the large audience and afterwards there was a big ovation for both orchestra and conductor.

Havrah Hubbard, was the commentator of the evening and his rich knowledge in the explanation and description of all the numbers, lent to the enjoyment of the evening's program.

C. D. K.

Hollywood Opera Reading Club Gives Barber of Seville

HOLLYWOOD.—The Hollywood Opera Reading Club presented Rossini's The Barber of Seville on February 1 at the Hollywood El Capitan Theater. The dialogue was in English, re-written by Leon Rains, formerly of the Metropolitan Opera, now a resident of Los Angeles who also served as musical and stage director. The translation was able and the action and musical direction, with piano played by Florence Joy Rains, was creditable.

Mary Tock sang the role of Rosina and although at times her high notes were off pitch, still the singer's vivacious and colorful impersonation found favor with a large audience. Russell Horton in the role of Count Almaviva was vocally and histrionically good. Emery Darcy sang splendidly and Leslie Brigham as Bartolo, offered a sincere portrait. Allen Watson in the part of Basilio, was never heard in better voice. Smaller roles were impersonated by Delos Jukes and Caleb Cleric. Altogether this performance was one of which the Hollywood Opera Reading Club may well feel proud.

C. D. K.

Lois Bannerman's Bookings

Lois Bannerman, harpist, gave a joint recital with Beal Hober, soprano, on January 12 in the New Paltz (N. Y.) Normal School Auditorium. On January 22 Miss Bannerman was guest artist for the Merrick Choral in a concert at Freeport, L. I.; 24, she appeared as a soloist in a program given by the Tudor Group of the New York Madrigal Society at the Pythian Temple, New York. She is to give a recital on February 2 with Virginia and Mary Drane, duo-violinists for the Woman's Club of Corning, N. Y.

Vancouver Greets Two Baritones

Nelson Eddy Has Enthusiastic Welcome—Loudon Greenlees Sings with Symphony Orchestra

VANCOUVER, B. C.—Nelson Eddy, American baritone, appeared at the Auditorium January 9 and was greeted with much enthusiasm by a capacity audience. The program was devoted to the works of French, Russian, German, English and American composers, and was sung with vocal fluency and rare musical perception. The accompanist was Theodore Paxton, whose solo contributions consisted of the Handel Chaconne and the Scarlatti capriccio in E Major.

The first concert of the New Year given by the Vancouver Symphony Orchestra (Allard de Ridder, conductor) provided Loudon Greenlees, Scottish baritone, as guest artist. This successful event took place in the Strand Theatre, January 3. Major Greenlees was heard in exquisite interpretations of the Handel recitative and aria, Hear Me, Ye Winds and Waves, the serenade from Mozart's Don Juan and Hans Sachs' monologue from Wagner's Die Meistersinger. The orchestra played the Brahms second symphony, Sir Hamilton Harty's arrangement of Handel's Water Music, the Sjoegren episode The Voyage of the Three Kings and Moussorgsky's A Night on the Bald Mountain.

Frances James, Canadian soprano, gave a recital before the Woman's Musical Club, January 27, and won a deserved success. Her able accompanst was Phyllis Ward.

Paul de Marky, Montreal pianist, was heard in an interesting recital devoted to the works of Chopin by a capacity audience in the ballroom of the Georgia Hotel.

The Bach Choir (Ira Dilworth, conductor) entertained a large audience in the Lyric Theatre with excerpts from the works of Bach, Handel, Tschaikowsky, Vittoria, Berlioz, Tcherepnn and such modern composers as Holst, Willan, Howells and Geoffrey Shaw. The assisting artist was Avis Phillips, soprano.

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Squaring Music

It was reported recently that Arnold Schönberg, now resident in Los Angeles, is looking for a suitable subject from which to make an opera. Remembering that composer's latest mode, which he describes as mathematical, I suggest he use the following thoroughly modern material, contributed by a reader to the Surrey Advertiser (England):

Your readers, if curious about figures, besides all schoolboys, will have observed that the year now just passing (1936) behind us had an even figure for its square root, and if not too fantastic in the application this fact may have contributed to the balanced judgment and self-control which the nation has exhibited in its recent testing time. When we discover that eighty-nine years must elapse before the next square root without decimal points will occur, it is well to hug the fact of 1936, and hope that its reflections may for long exercise their useful influence, even though they may be fancifully attributed to the arithmetical calculation.

—o—

Sweeping the Tonal Horizon

Training his telescope on the lowering sky of present-day music, Roger Sessions writes with an illuminating pen in the January-February issue of Modern Music (New York). His subject is The New Musical Horizon, and the American composer and musicologist begins by stating his intention pithily. "I have been asked to comment on the musical ideals of the 'present generation,'" he says. "What is meant by this phrase? Today above all the most obvious characteristic of the musical world is the division of its ranks—its multitude of cross-currents which may be, according to one's point of view, taken to indicate either a healthy ferment or a labyrinth of spiritual insecurity. . . ."

Mr. Sessions believes that "a certain era is definitely past." The virtuoso has not quite the glamor today he once enjoyed, even the conductor, who has lately occupied the limelight to the detriment of the performer, finds his prestige "slightly on the wane." As to the creative product:

"In the actual music produced the change is at least as striking. Twenty-five years ago the most representative composers were still writing chiefly program music; when not writing definitely illustrative music they were seeking first of all the characteristic, the evocative, the vaguely illustrative, and seeking new effects with an illustrative purpose in mind. Today, to be sure, opera and ballads are still being written, as indeed they always were; but the important instrumental works of recent years have all been sonatas, quartets, symphonies, concerti and the like, with program music confined to the musical hinterland and to the movies where its well-worn devices are enjoying a somewhat too protracted usefulness. . . .

"An abrupt change in artistic direction, such as has occurred several times in musical history, implies either the completed excavation of an old vein or the sudden discovery of a new one. A period of experimentation—a 'romantic' period—is followed by a period of selection—a 'classic' one—in which the new materials are tested and absorbed with whatever is inferior in creative potentiality eliminated.

"Without undue exaggeration it is possible to characterize the nineteenth century as one in which the individual detail or musical feature assumed constantly increasing importance, and in which synthesis, the real essence of musical form, became in increasing measure a merely passive element—a necessary evil, as it were, instead of the essence of the music itself. . . .

"It is easy to see how the element of line, in every larger sense of the word, tended to lose its importance. . . . Harmony, the determining framework of that line, has assumed more and more a purely coloristic function. According to the context it bears the weight of pathos, of suggestion, of evocation, and an infinite number of new colors and new nuances of relationship are brought into it; but it achieves its effect no longer through its organic flow and interplay with other musical elements but through the color and the dynamics of individual sonorities. . . .

"Preoccupation with detail went, as it were, inevitably, with an enhancement of keenness and intensity of sensation at the expense of profundity; concentration rather than development, contraction rather than expansion. It led thus to the exploitation of extreme and even exasperated moods—the pathological exaltation of Scriabin, the shudders of the early Schönberg, even the expensive thrills of Salomé and Elektra, even, much later, the horrors of Wozzeck and Lulu."

All these exaggerations of the Romantic and post-Romantic era are familiar to those who have noted the excrescences of musical style since the later days of Beethoven. Romanticism was an orgy, and in its final period was definitely not healthy. That period is perhaps not wholly closed; the death-throes are still palpitating in many works heard today. But the return to "pure line," the "syllable" or what-not, have not always been happy in producing significant art. Perhaps the musical slate has to be washed even cleaner before the tracing of a new and important language. And even then it may be necessary to learn again to spell.

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The American Opera Again

The last week has been unusually active in so far as the native American opera has been concerned. This period brought the premiere in this country of Richard Hageman's Caponsacchi, given by the Metropolitan Opera Association, and the first New York hearing of Ernest Carter's opera The White Bird, in a production staged at the Hudson Theatre, with the composers conducting in each case. The works in question had both been produced in Germany, and the latter also in Chicago.

It was interesting to read the verdicts on these works and to try to fit them into the history of American opera composition, in order to see just how and where the movement is progressing. To be sure, neither of the scores is exactly new, so that it would perhaps not be just to take them as representative of recent production.

The impression which Caponsacchi made on W. J. Henderson of the Sun, who has himself made essays in writing libretti, was summed up as follows: . . . "Throughout the opera, the orchestration is opulent. But people in this town have shown that they will not go to opera chiefly to hear the orchestra. . . . The ultimate conviction is that the opera offers too few spaces for the expansion of engaging vocal expression. . . . Much of the music falls between stage and orchestra pit and there are almost none of those well developed musical climaxes so essential to the pulse of an opera score." But part of this is owing to the fact that the "libretto . . . consists largely of short sentences of dialogue affording little basis for those broad expansions of lyric music which are essential to the creation of eloquent operatic utterances."

Much the same sort of thing has been said about many another American stage score. It in no wise impugns the quality of the workmanship that has gone into individual scenes and episodes. There are many details of beauty and expert management.

On the other hand, the Carter opera has a generally well constructed book by Brian Hooker, who knows all the playwright's devices for creating suspense and the like. And it is fairly drenched with melody, written with a facility that is surprising. The composer has not, perhaps, Mr. Hageman's operatic experience, and his writing for orchestra is much more in the opera-comique tradition. Nor does this constant "lyrical expansion" always aid in heightening the dramatic effect. When character should be underlined or happenings stressed that have tragic significance, the amiable tunefulness is sometimes a positive drawback in attaining suggestive force.

So there are the two dangers that beset opera composers—too little melody or too much of it. The lucky wight who can steer his barque safely between Scylla and Charybdis indeed needs to spend long hours in prayer and even more in fasting.

—o—

Music—A Major College Sport?

Returns from the academic front in the northern part of New York State have recently contained two cheering items. It seems that this winter sees both the staff and distaff sides of young America melodically active. At least that is the report from Vassar and Cornell.

At the latter, Prof. Paul J. Weaver, head of the department of music, states that a large percentage of the student body participates in vocal and instrumental musical activities. "The total of 502 students actively engaged in musical pursuits does not include numerous small groups which meet without any definite periodic coaching, nor does it include dance orchestras." Choral music enlists men's and women's glee clubs and the Sage Chapel Choir, numbering in all 280. The other 222 are occupied with orchestra, bands, instrumental club, string ensemble, brass quintet, string sinfonietta, three string quartets and one septet. Further, the students are versatile enough to sing in Gilbert and Sullivan's Princess Ida and in Beethoven's Mount of Olives.

What are the young ladies of Poughkeepsie doing to make the golden hours dulcet with song, while all this choiring proceeds in Ithaca? In a recent news dispatch we are told explicitly that "no college social function is complete without a performance by the sextet, a selected group of girls who sing everything from swing music to popular songs." Let no one gather the false opinion that Vassar's repertoire is so disastrously limited. This semester, we are told, "there are six agencies outside of the classroom bringing music in various forms to the undergraduate community." There is the Thekla Club, in which students interested in music meet socially and hear and participate in programs. Of particular interest is the report of "an experimental audition laboratory" known as the Composer's Club:

"It gives students a chance to hear their own compositions performed by members of the music faculty. Only compositions of members are played. It has not been possible in the regular curriculum of the department of music to give student works a hearing, and the Composer's Club's projection of academic study has been proved valuable.

"There are two choruses, the choir and the glee club. Only sacred music is sung by the former group, while the glee club occupies itself with secular music.

"A student orchestra, under the direction of a faculty member, has only recently been restored. Due to the restricted number and variety of instruments played by the students, the orchestra has devoted itself in the past to seventeenth and eighteenth century music for strings and woodwinds. This year, however, it has purchased additional instruments enabling the group to extend its work into broader fields.

"Funds have been appropriated each year for a series of five or six concerts by prominent musicians. There also is a faculty orchestra which gives one concert each month."

All this is evidence of the sponsoring movement for actual participation in performance of music, which has made pronounced strides in American colleges. As an effective adjunct to the class room, no better method could be found to enlist actual interest in the history of melodic art. In so doing, the teachers of history and appreciation make their data vivid and real, instead of a list of dates and accomplishments lacking all warm human appeal.

VARIATIONS

By Leonard Liebling

Surprise prevailed, and in some quarters consternation, when musical New York read the news last week that Toscanini is to return to this country next season under engagement by the National Broadcasting Company and Radio Corporation of America, and contractually bound to restrict his services solely to nine concerts for air broadcast purposes.

Local music-lovers remembered the pleas made last year to Toscanini by the Philharmonic directorate and many unofficial persons, to remain regular conductor of the organization, or at least to lead a few guest concerts. However, Toscanini remained obdurate in his refusal to return to America, maintaining that he was of a fit age to retire, felt wearied, and wished to spend the rest of his life in Italy, making European baton appearances only now and then at special occasions which had some ideal artistic or humanitarian purpose.

His wishes were finally respected by the Philharmonic board and the public, and the farewell Carnegie Hall concert of the distinguished director took on a truly historical and hysterical aspect the like of which New York never before had experienced in all its orchestral existence.

Now, like a bombshell comes the announcement of Toscanini's renewed activities in the metropolis—and not with the Philharmonic, or the Columbia Broadcasting System, the two agencies which sponsored and publicized him into his greatest fame. Is it any wonder, therefore, that musicians and the public are amazed, and that the Philharmonic officials are both amazed and offended? Especially when the authorized news stories added that Toscanini is to receive a fee of approximately $50,000 for his nine concerts on the air.

On every side there is the openly stated allegation that the conductor's change of mind is caused by that generous fee, and that it outweighed those considerations of propriety and loyalty which his previous ethical conduct had led the musical world to expect from him. There are a few insiders, however, who express no surprise, and assert that Toscanini always has felt more love for financial gain than for America.

Whether the opinion of the sceptics be true or not, they are bringing it to light again at this time, and finding many believers.

According to accepted American business standards, Toscanini is justified in charging all he can get for his artistic services. Nevertheless, say the sceptics again, while other famous musical performers follow that method, it does not harmonize with the high ethical outlook and ideal practices so generally credited to Toscanini. (Those critics, however, forget that it was not the conductor himself who publicized that exalted picture of himself, but his fanatic admirers and the press.)

At this moment of writing, no official statement has come from the Philharmonic, and the likelihood is that there will be none. What, indeed, could one expect that organization to say, if the RCA contract with Toscanini is a *fait accompli*—even though the directorate must be asking itself whether Toscanini has recovered from his tiredness; whether he looks upon his RCA appearances as no competition with his old orchestra; or whether, still being tired, and knowing that he might be competing with the Philharmonic, he nevertheless considers it his right to do as he pretty well pleases? That is the natural privilege of anyone who stays within the legal and political regulations of the land.

It will be interesting to see what ultimate form the present excited discussion may take. Calm judgment suggests that nothing radical is likely to happen, that Toscanini will give his concerts as arranged, and that millions of air listeners (and no doubt, large studio audiences, admitted free) are sure to be regaled again with the *maestro's* unquestioned interpretative art and rare magic with the baton.

David Sarnoff, president of RCA, is credited with having conceived the idea of engaging Toscanini, and sending the latter's friend, Samuel Chotzinoff (music critic of the New York Post) to Italy, in order to persuade the eminent Italian to sign the contract for radio appearances. On another page of the Musical Courier is Mr. Sarnoff's own full statement.

No one could possibly find fault with the enterprise and business acumen of Mr. Sarnoff. He engineered a feat that seemed impossible, and his company is legitimately entitled to all the prestige and publicity (or even financial profit) sure to result from the glamorous renewed visit of Toscanini to America next season.

* * *

In connection with the foregoing the New York Times (February 6) has these comments:

It is held significant of the present period in music in America, and the emergence of the radio as one of its greatest musical agencies that this new symphonic orchestra activity should dispute the virtual orchestral monopoly of symphony music in New York by the Philharmonic and that the new balance of power should come as a result of the constantly broadening influence and assets of radio. . . .

While there is no thought of any attempt of rivaling or disputing the place that the Philharmonic-Symphony Orchestra occupies in the musical life of New York, the fact remains that, whether the NBC orchestra directed by Toscanini gives performances in a concert hall or is heard only on the air, the organization led by John Barbirolli now encounters serious competition.

A somewhat ironical reflection is that the orchestra of the National Broadcasting Company, which Toscanini several times conducted at the General Motors concerts, was made up preponderatingly of players who also are members of the Philharmonic.

* * *

I am glad to be able to publish the attached letter, as a matter of news and justice, and also as penance, for I, too, had judged the "non-American" nature of the Inauguration concert merely on the basis of having listened to the radio broadcast part of the program:

Washington, D. C.,
February 7, 1937.

Dear Variations,

Your columns of February 6 give space to letters by the California Society of Composers and by Samuel Richard Gaines criticizing the soloists of the Inaugural Concert in Washington (Mmes. Fisher, Meisle and Messrs. Crooks and Bonelli) as well as the National Symphony Orchestra and myself for not performing American works on that occasion.

Further down on the same page you yourself concur in this criticism, adding that several other letters on the subject had been received and that these should have been sent to President Roosevelt rather than to your editorial desk.

If your correspondents, in their overzealous endeavors to prove us wrong, would have used a little more judgment and asked for the entire printed program, they would have found that in the second half of this program every soloist as well as the N. S. O. and myself performed at each appearance one or more works by American composers.

That, after the program had been printed only the first half of this concert could be broadcast, was regrettable, but no one's fault. Certainly not that of those who would be most vitally interested in being heard, viz., the performers. As the criticisms were both virulent and unfounded and therefore unwarranted—and as they appeared in a prominent place in the Musical Courier, may I respectfully request that the same prominence be given to this letter?

Thanking you,

Sincerely yours,
HANS KINDLER

I have taken the trouble to look up the record of Mr. Kindler's organization—a record with which I should have been altogether familiar—and I find that it has in its short existence, done more for American compositions than any other unendowed orchestra during a like period. Not only do the N.S.O. programs show occasional (and not apologetic) performances of native scores, but three times it has given All-American concerts. Only the Rochester Orchestra can be credited with such an achievement during any consecutive five years. Philip James, Stringfield, Barlow, Potter, Howe, Thompson, Powell, Spier, Shure, Vardell, Taylor, MacDowell, Daniels, Stevens, Strube, Mason, and many other Americans figured in the repertoire performed by Mr. Kindler. I trust that with this clean bill of musical health, he and his excellent orchestra may go on diligently and successfully in their fine efforts to help a cause which, heaven knows, still needs all the assistance it can get and should have.

* * *

228 So. Russell, Ames, Iowa,
February 2, 1937.

Chèr Variations,

Frankenstein's scheme of a program book for orchestra is the same that I have had these many years but found great difficulty in putting across owing to the strong protests of boards of directors of symphony orchestras who seem to think that "It's not done by other orchestras and we should be entirely out of step."

One step further than he goes would be my idea and that would be to mail the program book to every subscriber of the concert series at least one week in advance with a notation of the numbers of records that could be found containing the music of the program. Many of the numbers played for the first time in America have been recorded abroad and could be purchased.

Another suggestion would be to have given at least one free lecture on the program by a qualified musical enthusiast who would not discuss the use and quality of tone of the Chinese gong or the celeste used in certain passages but would devote his time to showing his audience the possible mental pictures or the drama contained in the music.

I know that Cecil Gray and a lot of other highbrows fairly froth at the mouth at such a suggestion but I've a pretty good defense. You, of course, are aware that Mallarmé's poem, L'après midi d'un faun, is printed on the front page of the score of Debussy's tone picture of the same name. And that is only one instance. Dozens of other symphonic numbers, string quartets, piano trios, chamber music pieces and popular numbers spring to mind that have poems or a line of verse or a line of philosophy printed at the beginning of the work as an indication to a line of thought. And it's my impression that ninety-nine per cent of all music since the time of Beethoven has been composed to a program—even the works of Brahms, which he was so careful to conceal the content of, under opus numbers.

Sincerely yours,
OSCAR HATCH HAWLEY.

* * *

Jose Iturbi has stirred up a hornet's nest with his reputed statement (in published interviews) that women "are not able to achieve greatness in music or sports."

The remark caused a speaker to say at the recent luncheon given in aid of the New York Women's Orchestra:

"The Book of Job has it that 'a man born of a woman is of a few days and full of trouble.' I don't know how many days are left for Iturbi, but he surely has let himself in for a lot of trouble."

As far as music is concerned, "greatness" is a relative word, but something at least akin to it may justifiably be said to have been demonstrated by Malibran, Grisi, Catalani, Patti, Lilli and Lotte Lehmann, Nordica, Flagstad, Farrar, Garden, Carreño, Neruda, Gerhardt, Culp, Marchesi, Hess, Morini, Schumann-Heink, Bloomfield-Zeisler, Menter—I'm sorry I ever started this list, for someone will be sure to take a tip from Job, and confound me with some names I have forgotten to mention.

It is my surmise, by the way, that Iturbi was either misquoted, not quoted entirely, or else just amusing himself. At any rate, his motives were hardly those imputed to him in this letter:

New York, February 6, 1937.

Dear Variations,

I was much interested in reading your pronouncement in the controversy: Iturbi and the Women's Orchestra under Miss Brico.

Are you expecting anything else from a man whose sympathies are pro-fascist? Is not fascism trying to put women back into their former medieval position of inferiority?

But—there was, as the Greek used to call her, "The Little Poetess," Sappho, who lit the torch with her ardent and magnificent genius for womanhood and she is still alive.

Very sincerely yours,
RUDOLPH THOMAS,
(Operatic Conductor)

* * *

This news note makes a timely appearance: "Mr. and Mrs. Stephan Hero announce the birth of a little daughter at the Medical Center, New York, on February 8. The newcomer is the first grandchild of Jose Iturbi, the pianist and conductor." And you don't think her great, Jose?

* * *

In the neat February 1 card notice of the son born a fortnight ago to Betty and Josef Hofmann, the text says that they "present Peter, a howling success. . . . No flowers, no rattles, but checks gratefully received, made payable to 'The Musicians Emergency Aid' in honor of Peter." The reverse side of the card says: "Printed by Anton Hofmann (the Hofmann's first born.)"

* * *

Philadelphia, Pa., February 7, 1936.

Dear Variations,

The herewith news item, disseminated by the Associated Press, is really too good not to be quoted in your department—and so I send it on to you:

"CHICAGO, Feb. 4.—James J. Braddock, world's heavyweight titleholder, and his Negro challenger, Bomber Joe Louis, will sing articles here next Monday for their 15-round championship battle to be fought in Chicago, June 15."

Anyway, I wish I could be in Chicago to hear the boys, warble, don't you?

Sincerely yours,
EZRA RACHLIN

* * *

Last week, at Radio City Music Hall, twelve pianists, playing simultaneously, performed the Tschaikowsky concerto in B flat minor, which leads M. B. H. to comment: "That has my full approval. When I used to struggle with that piece, I always had the feeling that I would have liked to have eleven other pianists help me play it."

* * *

Moriz Rosenthal, incorrigible wit, declares that "'semi-public concerts' are those at which only the performer is present."

* * *

J. P. F. is on hand with the thought that "grand opera has its strip-tease artists, too. Look (and how!) at Lily Pons in Lakmé and Coq d'Or."

Some one who knows Margaret Walters well says that she is telling an amusing account of what happened to her at Town Hall the evening of Maria Kurenko's recent recital there.

Margaret, it seems, went to the stage door before the concert started to greet Mme. Kurenko, whose friend she is. Just inside the door she met one of the Negro attendants bearing a box of flowers.

"Is the artist here yet?" she asked the man.

"No'm, Ah don't think de artist is here. Dere's only a lady what's practisin' singin' back dere."

The singing lady was, of course, Maria Kurenko.

* * *

Wandering around nonchalantly during a Philharmonic concert intermission I spied Mrs. Walter Damrosch, Ethel Bartlett and Rae Robertson, D. C. Dounis, Lady Campbell, Francis Perkins, Aaron Baron, Julian Seaman, Pamela Campbell, Dorle Jarmel, Frederick Schang, David Mannes, also being nonchalant.

* * *

That catering job I got last week for the wedding of Louise Behrens' pulchritudinous daughter Muriel netted me handsomely. There was a lot of the chicken salad and *hors d'oeuvres* left over, not to mention some of the ice cream, so I sold it to a restaurant I know on the West Side. The only thing I didn't get double money for was the champagne I provided. Though I tried to keep the servings down to one glass apiece for the guests, some of them guzzled it like ginger ale. So out of all those cases I only got back empties.

Anyway I was satisfied to make a bit on the food and everybody seemed pleased with my collation. Muriel was one of the most beautiful brides I've ever seen—and since I've had four myself and helped marry scores I'm telling the truth. Her husband, Joseph Lester Freudenthal—an alumnus of the University of Chicago—can cheer himself considerably for getting such a prize-winning girl.

At the reception after the ceremony I saw several spotlight musical figurines, including Estelle Liebling, Grena Bennett, Constance Hope and her mother; Roman Totenberg (who played soft music to put the guests in a proper mood to enjoy the wedding), the Rudolph Polks, Helen Elman and so on and on and on.

Louise was proud as could be and Edith Behrens, her other chick, was just as excited.

* * *

In an elevator of the Steinway Building, which I was operating one day recently when Charlie was sick, I carried little Ruth Slenczynski and her father.

A friend of theirs got on at one of the floors and greeted them ecstatically.

"We're sailing for France tomorrow to see my mother," Ruth said.

"Fine. Fine. And are you playing abroad?"

"Yes. With Sir Thomas Beecham at Covent Garden."

"What? The piano?"

"Yes," answered Ruth with a giggle.

"So. You still like to play the piano?"

"Yes, I do. But I play the piccolo now, too."

"Are you good?"

"Oh, yes. Much the best piccolo player there is."

* * *

Rambling around à la Carl Kinsey, I discovered the shoes of Wilfred van Wyck, Lamar Stringfield, Hugh Ross, Mrs. Hans Clemens, Paul Pisk and Mrs. Remo Bolognini clop-clopping up Fifty-seventh Street the other day.

* * *

Such a crowded afternoon as I had last Friday, February 5. First I had to motor my boss and his wife to Mrs. Arthur Reis' house on East Sixty-eighth Street, where there was a tea for Dr. Paul Pisk. Then I had to take them to the cocktail party Mr. and Mrs. Edward Harris were giving at their home on East Thirty-seventh.

It had been snowing all day and though the streets weren't very bad there was lots of slush and the car skidded a lot. Taxis were particularly obnoxious and I nearly crashed two on Park Avenue. You know, it's harder on a chauffeur than employers realize sometimes, what with the waiting around for hours and the traffic jams these dumb truck drivers cause.

Anyway, I guess the boss and the missus had a good time at both places. I heard him tell her who the people were at Mrs. Reis' she didn't know. He named the Walter Naumburgs, Mrs. Morgenthau, Mrs. Loeb, Marion Bauer, Mrs. Reis' daughter, Victor Wittgenstein, the Horace Johnsons, Mr. and Mrs. Harold Morris, Felix Labunski, Eva Gauthier and Fritz Fall.

At the Harris party they saw the Lawrence Tibbetts, Stewart Wille, A. Walter Kramer, Mr. and Mrs. John Evans, Sanford Schlussel, Alice Bracey Taylor, Mrs. Herbert Witherspoon, Mr. and Mrs. Reed Kennedy, Ruby Mercer and Ernest Charles. I know they were there, for my people gossiped about them all the way home.

* * *

February 3, 1937.
Atlanta, Ga.,

Dear Mr. Snooper:

We read in Somebody Told where quite a stir had been occasioned by your disappearance with no knowledge to be ascertained at your home as to your whereabouts. About that time we thought we saw you in Atlanta. Billboards were up indicating the appearance of Gladys Swarthout at one of the local cinema houses and much talk and print were abroad about Champagne Waltz which was soon to come to one of the picture theatres. This man of mystery was hanging around the picture house for hours.

It is on now. We believe you wanted to snoop around here to see the glamorous Gladys in champagne trappings and mistook advance publicity for the announcement of the current show. Anyway—the Eastern Airport landing field reported a mysterious man wearing very round spectacles who arrived on the early morning plane from New York and departed on the evening plane. That just about corresponds to the time that you were missing and the Courier and your fond Matilda were searching for you. Don't tell her, though, because I understand you are having enough domestic troubles without adding the fire of Gladys' red gown of medieval design to the flame of Matilda's wrath. Were we right down here?

Cordially,
MABELLE S. WALL.

Dear Mrs. Wall:

I cannot answer your letter, for I am one of those curious people who never knows where he is or what he is doing. It is unfortunate to be so constituted, but despite early training, a rigid diet and yearly visits to my doctor and dentist the condition still persists.

For all that I know, I may have been visiting Atlanta, or pursuing that fair goddess. In such a state I might even have been transported to Atlantis—sunken though it is.

If I may give you a brief insight into my character, let me state that I see and hear everything but can reason or explain nothing. That's why Mrs. Snooper complains so.

Cordially,
SIMON SNOOPER.

* * *

Somebody told me that Louis Dornay and Betsy Culp threw a studio shindig that excited the singers so much that they almost forgot to sing. Imagine warbling for such notorieties as Maria Grever, Mario Cozzi, Ray Heatherton, Tevi La Franconi, Rosario Bourdon, Erich Simon, Morton Bowe and Grace and Eddy. However, Lucille Manners had so arranged the program that Elda Vettori of the Metropolitan found she has singing "possibilities" after all, so, happy and gay, she was tentatively "accepted" as a pupil by Mme. Culp.

Mrs. John Van Sträten offered an excerpt from a musical comedy by her husband called Lesson in Seduction. The scene was laid in the Garden of Eden and snakes big and little were trained to do the seducing.

But can you imagine the fun the guests had when Coenraad v. Bos, balancing a rose on his nose, played the accompaniments of The Last Rose of Summer, which Mme. Vettori sang?

Well, well, great people must have their moments of relaxation.

* * *

I saw Oley Speaks, Cesare Sturani, Nicky Helliott and Wilhelm Seppeler going into Ann Turner's house last Sunday. Must have been a party.

* * *

Stumbling gracefully into the Beethoven Association Clubhouse last Saturday afternoon I ran into a mess of people at the top of the marble staircase. At first I couldn't understand why they were there, but then one of the waiters told me that Frederick and Mrs. Jagel were celebrating Freddie's tenth anniversary—otherwise known as tin—with the Metropolitan Opera, so my mind straightened out its kinks and my eyes focused normally.

Looking about me I saw Henriette Weber chasing Freddie; Mona Bonelli surrounded by an admiring ring of men that included Fraser Gange, George Brown, Herbert Brodsky, Pierre Key, Pitts Sanborn and Robert Bagar; Grena Bennett and Edythe Magee cracking jokes with Amy Gange; and Marion and Flora Bauer discussing matters of erudition with Quaintance Eaton and Dorle Jarmel.

Then I got frightened, and hastily donning someone's rubbers silently left the place.

"Take it easy, kid, and you'll knock 'em cold."

I SEE THAT

Igor Stravinsky will be guest conductor of the Cleveland Orchestra in Princeton, N. J., and Allentown, Pa., on February 18 and 20 and in Cleveland on February 25 and 27, where Samuel Dushkin, violinist is soloist. Mr. Stravinsky also conducts the Los Angeles Philharmonic Orchestra on March 12 and 13 and the San Francisco Orchestra on March 23 and appears in joint recitals with Samuel Dushkin in Santa Barbara, and Tacoma and Seattle, Wash.

* * *

Gertrude Hopkins, harpist, played for the Woman's Club of Great Neck, L. I., on January 8, at the opening of the new club house.

* * *

Ottille Schillig, mezzo-soprano, will make a re-appearance in a recital at Town Hall, New York, February 15, assisted at the piano by Coenraad V. Bos.

* * *

Lanny Ross will give his second New York recital of the season on February 17, at Carnegie Hall.

* * *

Victor Prahl, baritone, has returned to America to give a series of recitals and to teach during the spring semester at Smith College, Northampton, Mass.

* * *

The Dessoff Choirs have resumed rehearsals for their April concert and appointments for auditions for membership may be made by writing to The Dessoff Choirs, 54 West 71st Street, New York.

* * *

Vitya Vronsky and Victor Babin, Russian two-piano team, make their American debut in Town Hall, New York, on February 13.

The New Jersey Symphony Orchestra under the baton of René Pollain, will make appearances on February 15 and 16 in the Orange (N. J.) High School and Mt. Hebron Junior High School, Montclair, N. J. Benno Rabinof, violinist, is to appear as guest artist. Charles E. Arnott of Short Hills, N. J., is serving his first year as president of the orchestra, succeeding Russell B. Kingman of Orange, who headed the group for thirteen years.

OBITUARY

Pier Adolfo Tirindelli

ROME.—Pier Adolfo Tirindelli, violinist and composer, Chevalier of the Crown of Italy, known in America for his compositions and for his long association with the Boston Symphony Orchestra and the Cincinnati Conservatory of Music, died here on February 6 of a heart attack. Mr. Tirindelli was born at Conegliano, near Venice, in 1858. He was a student of the Conservatory of Milan and at eighteen years of age was professor of violin at the Goritz College, Austria. Some of his compositions came to the attention of Baroness d'Augusz, pupil of Liszt, who asked permission to show them to her teacher. At Liszt's recommendation, Mr. Tirindelli went to Vienna to study under Prof. Hellmesberger and Prof. Grun. He also worked with M. Massart of the Paris Conservatory. In 1885 Mr. Tirindelli was made director of the violin department at the Lycee in Venice and symphony conductor in the same city in 1885. The year 1892 marked the appearance of his first opera, Atenaids.

It was several years after this that Mr. Tirindelli came to the United States to accept the post of concertmaster for the Boston Orchestra, and later he lived in Cincinnati, where he headed the violin department of the conservatory. About fifteen years ago he returned to Italy. He leaves two daughters, Margherita Tirindelli of New York, Secretary to Lily Pons, Wanda Tirindelli Curci, and a brother, both residents of Italy.

Mrs. Grace A. C. Hunt

Grace Anne Collier Hunt, former concert pianist who appeared as a child prodigy in the '70's, died at her New York home on February 6 at the age of seventy-two. Mrs. Hunt was born in London and entered the Royal Academy of Music to study piano at the age of six. She was only eight years old when she made her debut as soloist at a London concert under the baton of Sir Theodore Hook. She came to America and took up residence in Chicago, where she continued to study and also to appear in concert. Her teacher in Chicago was Emil Liebling and she also worked in New York under William Mason. She was married at the age of fifteen, after which she retired from public concert life, although she continued an active interest in music and played at private musicales. Her only immediate survivor is her husband, Dr. Leigh Harrison Hunt, Emeritus Professor of Art at the College of the City of New York, etcher and art critic.

Gastone Leoncavallo

MONTEFOSCOLI, ITALY.—On January 6, Gastone Leoncavallo, orchestra conductor and brother of the composer Ruggero Leoncavallo, died here. Born in Naples in 1873, Gastone Leoncavallo began his artistic career in Milan, where he studied violin with Rampaccini. He was violinist at the Scala (Milan) and later at Nice. On his return to Italy he made his debut as orchestra conductor at Pavia, whence he returned to France. In Paris he conducted his brother's Boheme at the Empire Theatre and Zaza at the Trianon-Lyrique. Upon his retirement he chose Montefoscoli as his retreat. There he won the affection of the entire population, and lent his aid in reorganizing and directing the local Philharmonic Orchestra. D. N. L.

Irma Tervani

BERLIN.—Irma Tervani, dramatic mezzo-soprano, passed away in Berlin recently, at the age of forty-nine. She was born in Helsingfors, Finland, where her burial took place. Her voice was discovered at an early age and she received her first instruction from her mother, Emma Stromer-Acté, Finnish opera singer. Later she studied in Paris with Duvernoy. In 1907 she was engaged at the Dresden Opera, where she sang for many years. Her personification of Carmen was one of her greatest roles. She was the sister of Aino-Acté. E. J.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, February 13
Philharmonic-Symphony Young People's Concert, Carnegie Hall (M)
Boston Symphony Orchestra, Carnegie Hall (A)
Bartlett and Robertson, two-pianists, Town Hall (A)
Judith Sidorsky, pianist, Town Hall (E)

Sunday, February 14
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Vronsky and Babin, duo-pianists, Town Hall (A)
New Friends of Music (Stradivarius Quartet and Simeon Bellison), Town Hall (5:30 p.m.)
Program of Compositions by Courty Rossi-Diehl, Town Hall (E)

Monday, February 15
Lucy Stern, pianist, Town Hall (A)
Ottile Schillig, soprano, Town Hall (E)
Alexander Brailowsky, pianist, Carnegie Hall (E)

Tuesday, February 16
Pius X Choir, Town Hall (E)
Philadelphia Orchestra, Carnegie Hall (E)

Wednesday, February 17
Benjamin De Loache, baritone, Town Hall (A)
Lanny Ross, tenor, Carnegie Hall (E)
Yeichi Nimura and Lisan Kay, dance recital, Town Hall (E)

Thursday, February 18
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, February 19
Philharmonic-Symphony Society, Carnegie Hall (A)
Ruth Posselt, violinist, Town Hall (E)

Saturday, February 20
Philharmonic Young People's Concert, Carnegie Hall (M)
National Orchestral Association, Carnegie Hall (A)
Gari Shelton, pianist, Town Hall (A)
Vivienne Butler, dancer, assisted by Kenyon Congdon, baritone, Town Hall (E)

Sunday, February 21
Philharmonic-Symphony Society, Carnegie Hall (A)
Stanley Hummell, pianist, Town Hall (A)
Cara Verson, pianist, Town Hall (E)

Monday, February 22
Earl Maiman, pianist, Town Hall (A)
National Orchestral Association, Carnegie Hall (E)
Tessa Bloom, pianist, Town Hall (E)

Tuesday, February 23
New York Women's Symphony Orchestra, Carnegie Hall (E)
Karl-Ulrich Schnabel, pianist, Town Hall (E)

Wednesday, February 24
Gabrilowitsch Memorial Concert with Bauer and Spalding, Carnegie Hall (E)
Paul Stassévitch, orchestral concert, Town Hall (E)

Thursday, February 25
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, February 26
Philharmonic-Symphony Society, Carnegie Hall (A)
Henriette Michelson, pianist, Town Hall (A)

Saturday, February 27
Ignaz Friedman, pianist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Andres Segovia, guitarist, Town Hall (E)

Sunday, February 28
Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music (Pro Arte Quartet, Simeon Bellison, Hortense Monath), Town Hall (5:30 p.m.)
Rose Bampton, contralto, Town Hall (E)

Monday, March 1
Jarna Paull, soprano, Town Hall (A)
Artur Schnabel, pianist, Carnegie Hall (E)
Philharmonic-Symphony Chamber Orchestra, Town Hall (E)

Tuesday, March 2
Anna Grossman, pianist, Town Hall (E)
Oratorio Society of New York, Carnegie Hall (E)

Wednesday, March 3
Jacqueline Salomons, violinist, Town Hall (E)

Thursday, March 4
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, March 5
Philharmonic-Symphony Society, Carnegie Hall (A)
Edith Terhune, soprano, Town Hall (E)

Saturday, March 6
Reginald Stewart, pianist, Town Hall (A)
National Orchestral Association, Carnegie Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Helvetia Männerchor, Town Hall (E)

Sunday, March 7
Philharmonic-Symphony Society, Carnegie Hall (A)
Lotte Lehmann, soprano, Town Hall (A)
New Friends of Music (Perole String Quartet and Hortense Monath), Town Hall 5:30 p. m.)
League of Composers Program, Town Hall (E)

Monday, March 8
Beethoven Association, Town Hall (E)

Tuesday, March 9
Philadelphia Orchestra, Carnegie Hall (E)
Fordham University Glee Club, Town Hall (E)

Wednesday, March 10
Philharmonic-Symphony Society, Carnegie Hall (E)
Myra Hess, pianist, Town Hall (E)

Thursday, March 11
Boston Symphony Orchestra, Carnegie Hall (E)

Friday, March 12
Philharmonic-Symphony Society, Carnegie Hall (A)
Clara Ceo, pianist, Town Hall (A)
Ginette Neveu, violinist, Town Hall (E)

Saturday, March 13
Philharmonic Young People's Concert, Carnegie Hall (M)
Cosme McMoon, pianist, Town Hall (A)
Georges Enesco, violinist, Town Hall (E)

Musicales

Criterion Musicale

The soloist at the Criterion Musicales, Hotel Plaza, on February 5, Felix Robert Mendelssohn won hearty applause by his performance of Baroque, Arlequin (Popper-Mendelssohn) and Popper's Hungarian Rhapsodie. The cellist's beauty of tone brought instant applause, with recalls and an added item. For these Dr. Paul Pisk supplied ideal accompaniments. Natalie Bodanya, coloratura soprano, singing songs in German, Italian, French and English, accompanied by Alice Lyman, lent variety to the program. F. W. R.

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Harold Henry Concludes Recital Series

On February 2 at his New York studio, Harold Henry, pianist, gave the last in a series of three subscription recitals. Mr. Henry's program was interesting, including Debussy's La Cathedrale Engloutie, Brahms intermezzi and the rhapsody Op. 79, No. 2; Chopin etudes and the ballade (Op. 23), as well as the Keltic Sonata of MacDowell. Effective pieces of program music were Mr. Henry's own The Dancing Marionette and While the Piper Played. The finale was the Wagner-Liszt Isoldens Liebestod. The large audience applauded Mr. Henry's fine musicianship and was rewarded with several encores. G. N.

* * *

John Warren Erb Program

Dr. John Warren Erb gave a musicale for Dr. and Mrs. Ernest G. Hesser at his New York home on January 31. A program was presented by Felix Robert Mendelssohn, cellist, and Mrs. George Payne, who recited Longfellow's poem, King Robert of Sicily. Dr. Erb accompanied both artists at the piano. It has been announced that Prof. Mendelssohn has joined the faculty of New York University.

* * *

Radamsky in Russian Songs

Sergei Radamsky, lyric tenor, gave a recital of Russian songs on February 1 at the Concert League, New York. This was the first performance in the new auditorium, which seats between four and five hundred. The program was representative of the best in Russian song literature. Four first performances were included and the entire program was of unfamiliar character. The poetic beauty and national quality of the music found ideal exposition in Mr. Radamsky's singing. The audience packed the hall and showed much appreciation of the recitalist. G. N.

Rose Dirmann Heard in Broadcasts

Rose Dirmann was heard over the Columbia Broadcasting System in the Story of the Song Series on December 24; 25, she was soprano soloist in Saint-Saëns' Christmas Oratorio on an NBC nationwide hook-up. On January 12 Miss Dirmann sang the title part in the radio presentation of the German opera Undine by Hoffmann, given for the first time in this country in the School of the Air program (CBS). Miss Dirmann appeared on January 15 as guest soloist with the Amphion Glee Club in Hackensack, N. J. She gave full length recitals in Belleville, Ont., Sarnia, Ont., Woodstock Ont. on January 18, 20 and 22, under the auspices of the Concert Artists Guild of Toronto. She was guest soloist at a special service in Unity Church of Montclair, January 24; 31, soloist in Mendelssohn's Elijah at the First Presbyterian Church, New York.

Jacobi's Second Quartet Played by Gordon Ensemble

Frederick Jacobi's string quartet (No. 2) in G major was played by the Gordon String Quartet last December in a program of American music for The Bohemians at the Harvard Club, New York. This quartet was first performed at Mills College in California by the Pro Arte Quartet, and was later played by this group at a concert of the League of Composers in New York. The Gordon quartet previously played it at an NBC broadcast and the work is published.

American Academy Matinees

The second matinee of the American Academy of Dramatic Arts (fifty-third year) on January 15, in the Empire Theater, New York, presented Holiday, by Philip Barry. A large audience greeted the performers. Due appreciation was shown, and curtain calls were numerous. Without making comparisons, Wade Wybrants (of Denver, Col.) played the stern father, in an accomplished manner. Marion Sweet (of Glenbrook, Conn.) gained the sympathy of the audience. Jean Barrere (of New York) was well cast in the role of Ned, Martha Gaylord (New Rochelle, N. Y.) was outstanding in the role of Julia, and Arthur Sutherland did well as Johnny. Nick Potter was played by Joseph Hurst, who deserves plaudits. Marion Sweet and Jean Barrere deserve special mention for the way they carried Act II. Delane Finch, Christine Formby, Jane Anderton, Hugh Farley and Betty Graham completed the cast.

Alice Sit-by-the-Fire (Barrie), on January 22 gave nine young actors opportunity, Bette Butterworth (Mountain Lakes, N. J.) excelling as Amy. Barbara Paige (Port Chester, N. Y.) shone in the part of The Mother, and William Tracy (Union, N. J.) impersonated the son ably. Richard Manning, Monte Meacham, Barbara Correll, Kate Ivins, Marian Kate and Carol Moore completed the cast, all being attractively costumed, and winning curtain calls. Love On the Dole (Gow and Greenwood) brought Sondra Stanton as Sally; she has an expressive voice and promise of dramatic development. Charles Cable acted Harry in poised, realistic fashion. Betty Graham, Delano Fitch, Edward Kreiling were good, and the trio of old degraded women were capably presented by Mildred Cox, Helen Leftwich and Sylvia Hutton. F. W. R.

Songs by Grace Leadenham Austin Performed

Songs by Grace Leadenham Austin have been performed frequently during December. On December 6, Rosalie Mörtl, soprano, featured I Have a Garden, words and music by Miss Austin, at the Pleiades Club dinner at the Hotel Brevoort, New York, with the composer at the piano. At the twenty-fifth anniversary concert of the Orpheus Glee Club of Flushing, N. Y., held on December 19, the guest artist of the evening, Marguerite Hawkins of the Russian Opera, sang as one of her numbers At Eventime, words and music by Miss Austin. Miss Hawkins was accompanied by the other guest artists, Gertrude Hopkins, harpist. Miss Hopkins made a special harp arrangement of the song for the occasion. Eady Arendt, contralto, recently gave a whole group of Miss Austin's songs at a musicale in her home. Miss Arendt chose You Are the Light, If I Sing You a Song, Day-dream and Homeward. Miss Austin accompanied the singer for her own numbers. David Healy, teacher of voice of New Haven, Conn., and Mme. Geri, soprano and teacher, are using many Austin songs this season as teaching material.

Hart House String Quartet on Transcontinental Tour

The Hart House String Quartet has completed the first lap of its transcontinental tour, having appeared in every state between Chicago and Seattle. They are now proceeding Southward into California. The quartet is doing much to popularize chamber music, Milton Blackstone, violist of the quartet. stating that "We are giving from four to six encores in places where a string quartet has never appeared previously." Mr. Blackstone also pays tribute to "those truly musical audiences which are now found in America; audiences brought into life even in the smallest communities and linked together by an artistic and idealistic chain of international dimensions under the community or Civic banner. To these audiences which demand four and five encores at a chamber music concert, we extend our sincere congratulations, for theirs is the indication of the future of music in America." G. N.

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Rewards of Pedagogic Career Exceed Those Of Virtuoso's Life, Thuel Burnham Believes

Director of Burnham-Wragg Piano School of New York Discusses His Work Since Retirement as Touring Artist

How does a concert artist adjust his life when he must retire from the glories of public appearance? What does he put in the place of the demands, exactions, rewards of such a career? Can he attune his nerves from the *allegro* and *presto* of his former life to the *adagio* pace of normal existence?

Among those who have made the transition is Thuel Burnham, formerly one of the most active of concert virtuosi, now a teacher of the piano, at the Burnham-Wragg Piano School in Steinway Hall.

Fifteen years ago Mr. Burnham retired from the concert platform because of the weakening of the nerves of three right-hand fingers, the result of too arduous concertizing.

"It semed to me like a major tragedy at the time," said Mr. Burnham. "I spent over a year with every kind of specialist. However, I finally had to realize that a career of playing many concerts, beginning at eight years of age and continuing almost steadily over a period of years in this country and Europe, must take its toll. I knew I must face the inevitable."

Mr. Burnham paused and looked around his New York apartment where he now resides. Here are old Italian and Spanish furniture of the sixteenth and seventeenth centuries which he has collected during his years in Europe.

Virtuoso Career Entails Strain

"Well," he went on, "I made the adjustment, and as time passes I find as many compensations in this life as in my other, hectic one. For the musical part, I have teaching, in which I find keen interest. In addition, I can settle down in one place and not be constantly at the beck and call of audiences here, there and everywhere.

"Today I have lost that insidious craving which most public performers feel, consciously or unconsciously—the desire for an audience and acclaim, a desire which overbalances the terrors of stage-fright and the hardships of 'one-night stands.' Now I am free from the terrific tension of the virtuoso life and can revel in a journey by train or in my automobile that does not end with gruelling hours of practice and the nightly concert, a hasty change of clothes and a dash for the midnight train, and a repetition of all this the next day in another city. No, I am afraid I feel only pity for the hard worked and overwrought person I used to be, doing from eighty to a hundred concerts a season."

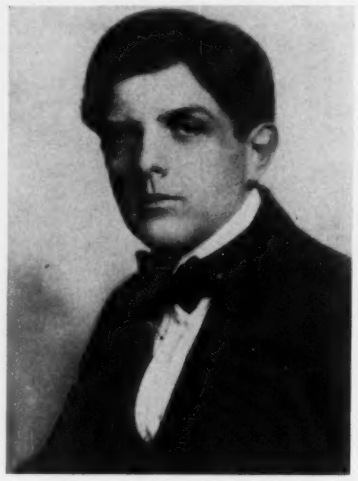
"Tell me something of your work as a teacher, Mr. Burnham."

"It was not altogether new to me," he replied. "I had held periodic master classes in Paris and New York before my retirement. I had always liked it, and since I have all my time to devote to it, pianists and teachers have come to me from all parts of the United States, Canada and a number from Europe. I have found the keenest interest in passing on to them any artistry and information I have been fortunate enough to garner through my years of study and concert work."

Pianists Yesterday and Now

"How do you feel, Mr. Burnham, about the relative merits of contemporary pianists and those of fifteen to twenty-five years ago?"

"I am in a position to be extremely tolerant of both schools of playing, since my career began under the guidance of two men who partook of both the old style and the newer then coming into prominence. Dr. William Mason, that giant among American pedagogues, was my teacher for four years at the close of his life. I spent an equal time with Theodore Leschetizky, molder of some of the greatest musical careers.



THUEL BURNHAM

"Of course, the 'grand manner' of Paderewski among men pianists and Carreño among the women is rarely heard today and perhaps not advisable. But something, I believe has come in its place. This is a period of meticulous technic, with no great bursts of passion, no spectacular flights of imagination, I should say. However, to each age its own artistic developments. Restraint, intellect, purity of design—these qualities seem paramount today, among pianists.

"At any rate, we have now more public performers than in the earlier era, many of marked excellence, some really great. Perhaps the sum total equals that of the more select few of yesterday." M. L. S.

New Orleans' Season Animated

Pre-Carnival Period Sees Performances by Ballet Russe, San Carlo Opera, Richard Crooks, Piatigorsky and Others

New Orleans.—The pre-Carnival month, ordinarily taken up with the social frivolities of the period, has displayed interest in the many music activities' as evidenced by a large attendance upon each event.

The third seasonal appearance of the Monte Carlo Ballet Russe was welcomed with gusto, and praise was lavished upon the choreographic array. Tamara Toumanova, Baranova, Massine, Lichine, Petroff, and Riabouchinska assumed the leading roles.

The San Carlo Opera Company's following here, whose score mounts high upon the basis of an inherent opera adoration, flocked to the several performances comprising their contract in New Orleans. The series presented Carmen on the opening night, with Coe Glade as guest singer in the title role. There followed Madam Butterfly with Hizi Koyke; Rigoletto; Faust; and one matinee, Lohengrin. Members of the cast playing the familiar roles, included Lucille Meusel, Bianca Saroya, Charlotte Bruno, Santa Biondo, Dimitri Onofrei, Mostyn Thomas, Rolf Gerard, Harold Kravitt, Mario Valle, Florence Wylde and Stefan Kozakevich. The San Carlo Opera Ballet, with Lydia Arlova and Lucien Prideaux, featured in the incidental dances of Carmen and Rigoletto.

A concert by Richard Crooks followed closely upon the visit of the San Carlo Company, and demonstrated not only the city's insatiable love of operatic arias, but the fact that the tenor's popularity is firmly embedded through programs which generously supply them.

A unanimous invitation to return as a feature of the current Dixon Hall Series was accorded Gregor Piatigorsky in tribute to the intrinsic musicianship displayed by the cellist before the membership last year. Piatigorsky again thrilled his hearers with the sheer beauty of his interpretation of the Saint-Saëns concerto in A minor, in addition to selections of Frescobaldi, Beethoven, Weber, Boulanger, Debussy, Scriabin and Moussorgsky.

In a city where each recital is an event two other exponents of the cello scheduled recitals within the week of Piatigorsky. There were Lucienne Radisse, whose appearance was sponsored by the French Consulate, and Philip Abbas, cellist, who appeared under the auspices of the New Orleans Conservatory of Music and Dramatic Art, of Loyola University.

Mlle. Radisse was soloist in the fourth concert in the historical series of the New Orleans Civic Symphony Orchestra. Conductor Arthur Zack this time presented a program which embraced the works of Berlioz, Boellmann, Brahms, Saint-Saëns and Wagner. It was his concert in the Youth Series, however, which attracted attention, celebrating the Centennial of the Time-Picayune newspaper, and featuring a march dedicated to the organization, composed by Captain Taylor Branson, conductor of the United States Marine Band.

Sidney Finkelstein, nineteen year old pianist, who has been studying at the Curtis Institute, appeared in recital before a large group during a visit to his home here.

Dr. Sigmund Spaeth, president of the American Association of Composers and Conductors, addressed the members' council of the Association of Commerce on Adventures of a Tune Detective. O. M. L.

Toscanini for Radio

(Continued from page 5)

"With the aid of modern means of communication, including the transoceanic radio telegraph and radio telephone systems, the negotiations were expedited and a contract has been signed covering the exclusive services of the *maestro* in America for these radio concerts.

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Atlanta Hospitable to Guests

Visiting Recitalists Include Gladys Swarthout, Nino Martini, John Charles Thomas, and Guiomar Novaes

ATLANTA, GA.—Stimulation has been given to music in Atlanta and Georgia by the recent visits of Gladys Swarthout and Nino Martini in a joint recital; John Charles Thomas, baritone; and Guiomar Novaes, Brazilian pianist. Five organ recitals by Eda Bartholomew were presented on consecutive Sundays in January, and by Emilie Parmalee, who played a program on January 31. To these was added one program by the Atlanta Music Club.

SWARTHOUT AND MARTINI SING

Gladys Swarthout and Nino Martini, presented on two consecutive evenings at the Georgia Theatre. This arrangement was made necessary because of the delay in the completion of the City Auditorium. Not only were all seats taken but most of the stage as well. High-tension enthusiasm marked both occasions.

Miss Swarthout gave of her best in excellence of musical understanding and warmth of temperament. She, in turn, was taken to the hearts of her enthusiastic admirers. The appeal of Mr. Martini's mellifluent voice was never greater than on the occasion of this, his second appearance in Atlanta. The two artists gave added pleasure by the fine blending of their voices in excellently synchronized duets. Encores were the order of both evenings.

THOMAS APPLAUDED

John Charles Thomas was presented as the second of the major series of concerts, sponsored by the Atlanta Music Club and the Philharmonic Symphony Society, in a song recital on February 2. His song recital brought another large attendance. Mr. Thomas' return after an absence of seven years drew an audience that must have been gratifying to the baritone whose previous recital was given to a much smaller assembly of music lovers. His offerings included German Lieder, an aria from the opera Hérodiade, and songs by French composers, in which he excelled. A long list of songs in English which showed to advantage his superlative diction, included Cecil Scott's arrangement of Lord Randall which was the gleaming feature of the group. The audience responded with gratifying insistence and many encores were added.

NOVAES APPEARS

Guiomar Novaes gave her first concert in Georgia at Wesleyan Conservatory of Music, Macon, on February 2, presented by Community Concerts Association (J. D. Crump, president). This distinguished envoy of the realms of music gave complete satisfaction to the musical sophisticates of which the audience was composed, by her superlatively beautiful pianism. The college auditorium was filled to capacity.

This artist's playing of Bach and Handel, which would serve as a model of authoritative style and clear enunciation, had in addition, an imaginative and poetic quality given to few pianists to express. Through the medium of a beautiful lyric tone, Bach's English suite in G minor, and Handel's Chaconne—its opening measures announced with commanding breadth—came to life under her strong and facile fingers. Chopin's sonata in B flat minor was the work in large form and Mme. Novaes endowed it with luscious tone. Children's Scenes (five of them) by Octavio Pinto had the charm of whimsy and naïveté, and the final group which included modern pieces of the salon type, closed with Albeniz's Triana. Many encores followed.

RESIDENT ARTISTS HEARD

Emilie Parmalee played an excellently selected and arranged program of organ music on January 31 at the North Avenue Presbyterian Church assisted by Margaret Battle, soprano. Miss Parmalee's recital was sponsored by the Georgia chapter of the American Guild of Organists (M. Ethel Beyer, dean). Contrasted in character, well proportioned phrases and tasteful registration were expressed by means of clear technic of fleetness and power. Miss Battle sang The Almighty by Schubert with stirring fervor and excellent musicianship.

The Atlanta Music Club presented the fifth monthly program of the year in the study of the works of the Bach family, under the chairmanship of Martha Gault. Works of Johann Sebastian Bach, Carl Philipp Emanuel, Friedemann and Johann Christoph Bach were exploited. Johann Sebastian Bach's Coffee Cantata was sung by Lois Lewis, soprano; Paul Overby, tenor; and Coleman Kimbro, baritone, with Eda Bartholomew at the piano. Others presented were, Lillian Rogers Gilbreath, Isabel Mowhar Bryan, and Miss Gault, pianists; Elizabeth Jackson, violin; Mildred Bourn, cello, and Walter Coleman, flute.

M. S. W.

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Radio Highlights

Dialed by M. L. S.

Not so many years ago, almost any serious musician had in common with nearly every other serious musician a mental quirk that we might call mike-phobia. Radio, far from being the great enlightener, was reviled as What Is Cheapening Public Taste, if not as something worse.

And look at the darned thing now. The roll of artists who have broadcast this year sounds like Who's Who of the generation. Then, too, we listeners never know what we may learn. Last Sunday night, we heard about silly laws that still stick on American statute books here and there. In Ohio, it's illegal to ride a jackass more than six miles an hour (also impossible, our money says). Somewhere else, the law forbids wrestlers to make faces during a bout. And in yet another state (West Virginia, we think), it is unlawful for a lion to run loose in the streets. In New York, to play a musical instrument, you have to have a permit from the Borough President (anyway that's what we understood from Philip Lord. If you don't believe us, ask him, all you lawbreakers).

But, returning to Euterpe and her airminded followers. Sunday evening's gift from Henry Ford (via WABC) was an hour of Richard Bonelli and the program's symphony orchestra and chorus under Victor Kolar. Mr. Bonelli's voice is, in our opinion, unsurpassed in its radio registry. Its color and vitality and individual quality come over perfectly. A crate of orchids to Mr. B.

Gina Cigna, just off the boat, so to speak, has made two radio appearances over the radio—one, here Metropolitan Opera debut on Saturday afternoon in Aida, the other her concert with General Motors (WEAF) on Sunday night. The golden-toned Italian was supported by Erno Rapee and the General Motors Symphony Orchestra.

In the afternoon, Rosa Ponselle presided over the Metropolitan Opera Auditions (NBC-red network). The soprano proffered sage advice and pointed out a few pitfalls to the occasion's aspirants, Sally Pestcoe, dramatic soprano; Richard Hale, baritone; and Helen A. Dooley, mezzo-soprano.

Kerstin Thorborg, one of the Metropolitan's felicitous importations, featured WJZ's Magic Key program. The Swedish contralto made her season's farewell to American radio audiences.

Weekday highlights included the much anticipated debut of Lucille Manners as the regular star f the Cities Service Concerts of Friday nights (WEAF), where she sings with Rosario Bourdon's orchestra, the Revellers and Robert Simmons. Miss Manners' soaring soprano greets the listening ear in both serious and lighter numbers—and she is adept in both types.

Among the weekly series which offer pleasure to the discriminating is that of Anita Wick, soprano, who sings Wednesdays from WQXR.

Degree for Ormandy

PHILADELPHIA.—The honorary degree of Doctor of Music will be bestowed on Eugene Ormandy, conductor of the Philadelphia Orchestra, on February 13 at the mid-year convocation of the University of Pennsylvania.

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Eunice Norton Soloist In Pittsburgh

Heard in American Premiere of Pietro Montani's Concertino with String Ensemble—John Charles Thomas Sings with Local Orchestra

PITTSBURGH, PA.—Eunice Norton was piano soloist in a recent concert with the Pittsburgh String Ensemble, directed by Oscar Del Bianco. The occasion was full of high spots. Miss Norton won a distinct triumph as soloist in the American premiere of Pietro Montani's concertino for piano and strings, and in the Bach D minor concerto for the same combination. High quality of musicianship and stirring virtuosity marked her playing in both these works.

The Montani number proved a delectable composition. Of three movements it is modern in concept yet free from the meaningless meanderings of so many latter day ultra works. This piece is headed for popularity for it is happy to play and enjoyable to hear.

GINETTE NEVEU IN LOCAL DEBUT

Ginette Neveu, sixteen-year-old French violinist, unheralded by the pomp and palaver of advance publicity, gave her first concert in the United States here under auspices of the Y. M. and W. H. A. Musical Society. She came, played, and conquered by the sheer force of unusual musical endowment and skill. It is not often that a player of tender years plays a debut program embracing Strauss' E flat sonata, Bach's Chaconne and Ravel's Tzigane. These pieces and several others, including a bevy of extras were performed with marvelous accomplishment and brilliant virtuosity. Wolfgang Rebner was the accompanist. He collaborated effectively in the Strauss work.

VIOLA MITCHELL AND EMILE BAUME

Giving a joint recital for the benefit of the French Room of the Cathedral of Learning here, Viola Mitchell, violinist, and Emile Baume, pianist, played a remarkably fine program devoted entirely to music of France. Miss Mitchell departed immediately after the concert for Sweden, where she will give several recitals.

GORDON QUARTET APPEARS

Performing a list of significant works that included those of Brahms, Quincy Porter and Beethoven, the admirable Gordon String Quartet gave one of the important chamber music concerts here. The display of artistry, ensemble skill and marvelous tone quality that came forth captivated the audience.

JOHN CHARLES THOMAS WITH ORCHESTRA

Giving its fourth concert of the season, the Pittsburgh Symphony Society led by Antonio Modarelli, with John Charles Thomas as soloist, scored another success that elicited salvos of applause. Mr. Thomas was in phenomenal trim and disclosed his admirable vocalism and consummate artistry with stunning effect.

The Budapest University Chorus, led by Viktor Vaszy, added another laurel to their long list of achievements in their first appearance here. The audience was large, loud in expression of approbation and insistent upon extras. The program was made up exclusively of Hungarian pieces.

Domenico Caputo and his newly formed Chamber Music Society gave their second concert. The admirable program embraced Casella's serenata for violin, cello, clarinet, trumpet and bassoon, and Schubert's octet. The playing of these works showed development of ensemble ability and finesse. R. L.

MUSIC NOTES from Coast to Coast

FORT WORTH, TEX.—Carl Weinrich, head of the organ department of the Westminster Choir School, Princeton, N. J., was presented in recital on the series of the local chapter of the American Guild of Organists. The playing was a fine exhibition of honest organ playing, a healthy union of poetic sensitiveness and forthright vigor, vivified by a solid fundament of rhythmic feeling.

Helen Jepson, operatic, concert and radio soprano, was presented by the Fort Worth Civic Music Association, her first appearance in the city. With a stage manner, costuming and make-up planned for the popular eye is coupled the anomaly of a vocal production of almost impersonal refinement. The voice of unusual sweetness, is used with rare good taste; the singer looks like a movie star, and sounds at her best in a Handel aria.

GARI SHELTON,
pianist, gives a New York recital in Town Hall on February 20, featuring music of Bach-d'Albert, Beethoven, Ravel, Debussy, Albeniz, Chopin and Paganini-Liszt. (Photo by Josephine Rossi).

After arrival in the city Miss Jepson's accompanist, Arpad Sandor, was taken ill, and the program was played, almost without rehearsal, by Marian Douglas Martin, of this city, who also played for Miss Jepson's Beaumont appearance.

Extending our purview for the moment beyond the local horizon, we commend Music in Texas, a history of the art from the time of the earliest European occupation, by Dr. Lota M. Spell, of the faculty of the University of Texas. Coming appropriately in centennial year, the volume fills a distinct need.

The San Carlo Opera Company, scheduled for a single performance of Aida, drew one of the finest audiences of many seasons to the New Municipal Auditorium, only to be forestalled at the last minute by the illness of Bianca Saroya, the Aida of the evening. The rest of the company and the scenery was in Dallas, and there was no possibility of substitution, so a refunding of admission fees was the only alternative.

Poldi Mildner, pianist, was heard on the Civic Music course in a satisfying program made up in most part from the romanticists. At her best musically in the Wanderer Fantasie of Schubert, she gave a spectacular technical display in the Paganini-Brahms variations. E. C. W.

INDIANAPOLIS, IND.—The Indianapolis Symphony Orchestra opened its third concert of the season at the Murat on January 12, with a virile and compelling performance of Beethoven's fourth symphony. Mildred Dilling, harpist, and Frances Blaisdell, flutist, appeared as soloist in the Mozart concerto in C major. The technical and tonal finesse exhibited by these artists drew approbative cheers from the audience. Their artistry in the graceful, tender *andante* was especially pronounced. As an encore they gave Pour un Petit Chien Clune (Jacquet) after which Miss Dilling, who is a former resident of this city, gave a striking performance of Impromptu Caprice (Tiernie). Bizet's L'Arlesienne Suite (No. 2) received a careful reading from Mr. Schaefer. In conclusion Wagner's overture to The Flying Dutchman brought an ovation from the large body of listeners, who called the popular conductor to the stage a number of times.

Patricia Ann Levit, a young prodigy from Chicago, substituted for Poldi Mildner here on January 17. The young pianist exhibited well trained technic and remarkable poise but we feel, though she has exceeding promise of achievement, she has not reached the maturity to perform the heavy works of Beethoven, Bach, Chopin and Liszt which comprised the program.

After an absence of several years the St. Louis Symphony Orchestra returned to this city for a gala performance at English Theatre on January 21. Vladimir Golschmann presented the toccata in D minor (Bach-Tansman); first symphony (Brahms); Till Eulenspiegel's Merry Pranks (Strauss); Dance of the Sylphs from Damnation of Faust (Berlioz); and three dances from the ballet The Three-Cornered Hat (DeFalla). The concert demonstrated the popular young conductor's ability as a maker of strong and arresting programs. The Brahms opus received an interpretation of unusual vitality and indicated the high calibre of musicianship possessed by the organization.

H. C. G.

Henriette Weber to Lecture on Ring

Henriette Weber is repeating her explanation of the Wagner "Ring" dramas in a series of opera talks with piano illustrations in the Annette Van Dyke Dance Studio, New York, on February 4, 11, 18 and 25. Miss Weber is the music critic of the New York Evening Journal and author of the opera book The Prize Song.

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American Conservatory

CHICAGO.—In commemoration of the fiftieth anniversary of the American Conservatory of Music, Cicago, a portrait of the late founder and former president, John J. Hattstaedt, was unveiled recently at the school. A large gathering of prominent musicians took part in the ceremonies. The brief but impressive program included an inspiring talk by Dr. Frederick Stock on Mr. Hattstaedt's influence on the musical life of Chicago. Allen Spencer, dean of the Conservatory, made a short address and presented the portrait to the Conservatory. John R. Hattstaedt, president and general manager, accepted the portrait and thanked the members of the faculty, alumni and sororities for the gift.

The portrait was unveiled by Dorothy

PORTRAIT OF JOHN J. HATTSTAEDT

Winter, granddaughter of Mr. Hattstaedt, Sr. It is the work of Oskar Gross, an old friend of Mr. Hattstaedt, who painted it from photographs and from memory. The program was concluded with two numbers by the Mischakoff String Quartet, which played the Beethoven String Quartet in B flat.

Among those in the musical life of Chicago who attended the unveiling were Dr. Frederick Stock, Rudolph Ganz, Allen Spencer, Heniot Levy, Edward Collins, Rudolph Reuter, Florence Ffrench, Harriet Case, Elaine de Sellem, Loro Gooch, Mrs. John J. Hattstaedt and Louise Hattstaedt Winter.

R. D.

Curtis Institute of Music

PHILADELPHIA.—Boris Goldovsky, assistant conductor, presided over the Curtis Symphony Orchestra in the institute's broadcast of January 20 (Columbia network). Philip Frank, violinist, was featured, and a Haydn number was played by Ralph Schaefer, violin; Leonard Rose, cello; Harry Shulman, oboe; and Adelichi Angelucci, bassoon. The following week (January 27), Lester Englander, baritone, and Sylvan Levin, pianist, dedicated the program to the Second Annual MacDowell Radio Festival. Presented on the February 3 broadcast were Florence Kirk, soprano, and Leonard Treash, bass-baritone, with Oscar Eiermann at the piano.

Juilliard Summer School

The string department of the Juilliard Summer School, New York, has added Kathleen Parlow to its violin faculty this season. Other members of the violin department are Louis J. Bostelmann, author and conductor of the Plainfield Symphony Orchestra, the New York Amateur Symphony Orchestra; Samuel Gardner, composer and conductor of WPA concerts; Sascha Jacobsen, first violinist of the Musical Art Quartet. All are members of the faculty of the Institute of Musical Art. Charles Krane, also on the institute faculty, will teach cello, and Hans Letz, former member of the Kneisel Quartet, the Letz Quartet and on the faculty of the Juilliard Graduate School, conducts classes in mixed ensemble and chamber music.

Besides giving private instruction the faculty are to give complimentary courses to aid students in a more thorough comprehension of the literature and technic of their instrument.

Kathleen Parlow will conduct a course in the analysis and interpretation of violin repertoire and in the art of violin playing. This course is designed to assist teachers and performers toward a fresh approach regarding various musical and technical problems. Demonstrations are to be given by the teacher and selected pupils.

The chamber music classes under Mr. Jacobsen and Mr. Letz are to study and perform classic and modern string quartets. Each class will be limited to a quartet. Mr. Letz is also to give a course in mixed ensemble for piano, strings, wind instruments and brass.

Group instruction, and methods of teaching all stringed instruments of the orchestra, stressing correct position of holding instruments, tone production and intonation are assigned to the direction of Mr. Bostelmann.

Included with private lessons on their instruments, each student is given five hours instruction of either ear-training or theory. They also have the privilege of becoming members of the school symphony orchestra under the direction of Peter Wilhousky. There will also be guest conductors to be announced later.

Louisiana State University

BATON ROUGE, LA.—The Louisiana State University School of Music will present Gounod's Faust in the Municipal Auditorium on March 17 as the final event of the New Orleans Spring Fiesta, to be held from March 10 through March 17 under the auspices of the Orleans Foundation.

This will be the first operatic presentation of the university in New Orleans. Principals, chorus, orchestra, costumes and scenery are to be transported for the production. Pasquale Amato and Louis Hasselmans, who for many years were connected with the New York Metropolitan opera association, will serve as artist director and conductor, respectively. Dr. H. W. Stopher is the general director. Louis Ferraro is the chorus master.

Faust, which is scheduled for Baton Rouge presentation the latter part of February or early in March, is the second production this year for the opera department, now in its eighth season. Cavalleria Rusticana was given in December, and La Boheme is listed for early summer.

STUDIO NOTES

KATE S. CHITTENDEN

An overflowing audience heard Kate S. Chittenden's vonWeber Commemoration program in her New York salons on January 29, beginning with excerpts from the trio for piano, violin and cello (op. 63). The Gotham Trio performed this with unity and freshness. Milton Rosenstock, clarinetist, offered a highly effective performance of the concerto (op. 74) with Florence Hubbart at the piano. Margaret R. Dooley, soprano, sang the aria Und ob die Wolke (Der Freischütz) with expressive voice of sweet timbre and in perfect German, with her teacher, Miss Burgess, officiating as accompanist. Annabelle Wood, pianist, was heard in the rondo (op. 62), played with showy technic. The Concertstück (op. 79) displayed Miss Wood's technical agility and the support of the Crosby-Smith String Ensemble, with Florence Hubbart at the second piano, made a brilliant close. Many interesting and humorous remarks about vonWeber and his music, by Miss Chittenden, were enjoyed.

F. W. R.

ERNESTO BERÚMEN

Ernesto Berúmen, pianist, and teacher, presented his pupil Constantine Callinicos in piano recital at the La Forge-Berúmen Studios, New York, on January 26. Mr. Callinicos opened with the chaconne of Bach-Busoni, played with technical command and brilliance. Authority and insight marked works of Scarlatti and Brahms. The Beethoven Appassionata Sonata revealed Mr. Callinicos' talents to advantage. In the Ondine of Ravel his touch and clear technic were outstanding, and he gave forceful performance to Navarra by Albeniz and his own composition Moods, written in ultramodern idiom. The program closed with the Russian Dance from Stravinsky's Petrouchka.

D. G.

(*Continued on page 27*)

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Metropolitan Opera

(*Continued from page 7*)

Kerstin Thorborg was a rich-voiced Brangäne, acting with sincerity; Ludwig Hofmann, an imposing King Marke. Others in the cast included: Julius Huehn as Kurvenal, a role in which he gave a creditable account of himself; Arnold Gabor (Melot), Hans Clemens (A Shepherd), James Wolfe (The Steersman) and Karl Laufkoetter (A Sailor's Voice). The orchestra, under Artur Bodanzky, played the score magnificently.

DIE WALKÜRE, FEBRUARY 3

The Metropolitan debut of Gertrud Ruenger as Brünnhilde was a feature of this evening's Die Walküre. Formerly a contralto, and as such a leading singer for some years at the Vienna Opera, Mme. Ruenger has developed into a dramatic soprano since joining the Berlin Opera several seasons ago. Her voice was revealed as a sizable one, best in the middle range and in passages of quiet, lyric utterance, when her performance at times had noble breadth. She was not happy in the Valkyrie Cry's upper tones, and her acting, which has sincerity, could also gain in grace. Others heard were Emanuel List, a sonorous Hunding; Elisabeth Rethberg as an affecting, lyrical Sieglinde; Lauritz Melchior, commanding all nuances of expression as Siegmund; Friedrich Schorr, an elevated Wotan, though not in best voice; and Kerstin Thorborg as a stately and impassioned Fricka. The Valkyries were portrayed by Mmes. Manski, Votipka, Jessner, Bourskaya, Petina, Doe, Olheim and Kaskas, an animated octet as the storm-riding warrior maids. Artur Bodanzky conducted, but it was not a successful evening so far as the orchestral response to his efforts was concerned, since some of the brass playing was notably roughshod.

LOHENGRIN, FEBRUARY 5

Another stirring performance of Wagner's Lohengrin gave the title role to Lauritz Melchior, with a supporting cast which included Elisabeth Rethberg as Elsa; Marjorie Lawrence as Ortrud; and Julius Heuhn as Telramund. The King Henry role was sung by Ludwig Hofmann; the Herald by George Cehanovsky. The performance under the baton of Maurice de Abravanel was in every way worthy of the superb cast. The Teutonic beauty of Mme. Rethberg and the loveliness of her voice made a perfect contrast with the dark-colored presentation of Miss Lawrence, whose voice and acting were singularly outstanding. Mr. Melchior presented an eloquent Lohengrin, as to voice and appearance, while the other male members of the cast were commendable in their parts. Fine choral singing and orchestral reading featured the evening.

AIDA, FEBRUARY 6 (MATINEE)

The American debut of Gina Cigna, French-Italian dramatic soprano, in the title role was a point of interest in Saturday afternoon's Aida at the Metropolitan. A thronged house, with many standees, attended. There was a somewhat excited ovation on the part of a small group of standees after the new soprano's Ritorna Vincitor, and she later enjoyed a number of solo curtain appearances. Her voice is one of telling power which dominates even the largest ensemble, and she is well schooled in dramatic use of it. Mme. Cigna can hold the attention of an audience by her vivid personality and excellent miming. The vocal quality which she revealed in this first appearance was variable, ranging from opulent and satisfying warmth to moments of somewhat hard tone. Giovanni Martinelli was again the heroic Radames, both as to voice and bearing, able to surmount every vocal hurdle of a notably taxing role, and embodying the stalwart warrior with verisimilitude. Bruna Castagna was a notable Amneris, providing some of the most luscious contralto tones ever sung on the same stage and in the same part. Ezio Pinza, the Ramfis, sang with rich sonority and dramatic force. The cast also included Carlo Morelli as a vehement and effective Amonasro; Norman Cordon as a good-voiced but somewhat unkingly King; Giordano Paltrinieri as the Messenger, and Thelma Votipka, singing the music of the Priestess. The chorus and ballet were up to the usual standards, and Ettore Panizza's conducting was a musicianly achievement.

RIGOLETTO, FEBRUARY 6

A star-studded cast marked the presentation of Rigoletto on Saturday evening. Eide Norena poignantly intoned the lyric sorrows of Gilda, singing with notable artistry and lending visual charm to the frail heroine. Charles Kullman, as the ducal two-timer, was in good voice and dramatic form. The title role, which is packed about as full of melodrama and agony as any in grand opera (and that's saying something) fell to Lawrence Tibbett who does a skilled and colorful histrionic portrait and whose tones were in their customary glory. One of Norman Cordon's most effective parts is Monterone. Anna Kaskas made a coquettish and pleasing Maddalena, and Charlotte Symons was excellent as The Countess. Others in the list were Virgilio Lazzari (Sparafucile), Thelma Votipka, George Cehanovsky, Angelo Bada, Wilfred Engelman and Lucielle Browning. The conductor was Ettore Panizza.

LILLIAN BOWLES,
concert artist and vocal teacher of Los Angeles, is giving Jenny Lind recitals in costume, as well as other period recitals and excerpts from operas.

New York Concerts

(*Continued from page 13*)

bow, helped to make the rest of the concert a thing of lighter joys—a recent and pretty Toccata by Castelnuovo-Tedesco, and transcriptions by the recitalist, of Chopin, Weber and Liadoff. Celebrants recalled Piatigorsky many times and won bows, smiles, and hotly desired encores.

New Friends of Music

Emanuel List, bass-baritone of the Metropolitan Opera, and the Pro Arte String Quartet were the artists heard in the eleventh event of this Sunday afternoon series at Town Hall. The program was again a Beethoven one. The eminent Belgian string foursome (composed of Alphonse Onnou, first violin, Laurent Halleux, second violin, Germain Prevost, viola, and Robert Maas, cello) played the quartet in F minor (op. 95) and that in B flat (op. 130), the feature of the latter performance being the inclusion of the Grosse Fuge which Beethoven, at the suggestion of his publisher, later removed and made a separate opus number. The finesse of tone-quality, exquisite balance and refinement of conception which mark the Pro Arte Quartet's playing were distinguishing earmarks in the reading of these works. Delicacy of dynamics and clear-cut etching of melodic lines were particularly notable in the mammoth fugue, which for all its transparent treatment, still seemed somewhat to overweight the latter quartet.

Mr. List, in genial manner and with evident knowledge of German song tradition, sang In Questa Tomba Oscura, Mailied, and the cycle An Die Ferne Geliebte. He had, however, to read the words of the latter songs, which might have accounted for a somewhat restrained performance. Tonally, his singing was often of moving sincerity. Fritz Kitzinger was an adept accompanist. The audience was enthusiastic in its response to all the performers.

Felix Salmond

Four sonatas were set forth for the delectation of the Town Hall audience on Sunday night by Felix Salmond, cellist, who also threw in for good measure four short pieces (all with piano accompaniment composed by Joseph Salmon of Paris), by Nardini, Vivaldi, Veracini and Eccles. The sonata foursome were by Samuel Barber (in C minor, op. 6), Beethoven, Debussy and Franck. The first of these is the work of a young American composer who has attained considerable distinction. It is romantic in nature, and, while showing here and there "influence" of established composers, yet has individuality of theme and treatment. Mr. Salmond's mature and polished act is familiar to New York audiences. He was in fine form, the smooth and lyric quality of his tone, its notable flexibility and sensitive shading in full evidence. Much applause was his lot from the audience. Ralph Berkowitz accompanied.

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Studio Notes

(Continued from page 25)

PHILIP MITTELL

Viola Wilkanowski, Jason Goldwater and John Murray, violinists, were presented by their instructor, Philip Mittell, in his New York studio on February 7. Miss Wilkanowski, who was heard in the Bruch concerto in G minor, has a technical equipment that enabled her to play with assurance of success. Skilful accompaniments by Florence Dembska enhanced interest. Young Goldwater, playing a Bach prelude and fugue, unaccompanied, demonstrated solidity and unusual poise; and John Murray in the Paganini concerto showed a musical nature and fully developed digital dexterity. Marion Kahn ably supported him at the piano.

F. W. R.

MRS. DANIEL SULLIVAN

A large audience gathered in the New York studio of Mrs. Daniel Sullivan on February 6 to hear a students' recital. The program opened and ended with numbers by the Glee Club of Notre Dame, a group of young girls, who sang with good ensemble and tone. The soloists were Dorothy Ehrfurt, a pleasing soprano; Marian Raymond, coloratura soprano, who won applause for her singing; Marina Karoff, a dramatic soprano of power and skill; Electa Hubbard, soprano offering artistic and sensitive interpretations; and Sophie Paske, contralto, displaying a dark-hued and voluminous contralto voice. Patricia Neway and Grace Girwin gave a charming duet performance. The members of the glee club are Patricia Neway, Gloris Dickson, Elizabeth Shortall, Agnes Furlong, Grace Furlong, Grace Girwin, Mary Linda, Isabella Muller, Mary Buckley, Monica Treacy, Margaret Crotty, Mary Gertrude Mallin, Eleanor Doyle, Betty O'Leary, Peggy Lawrence.

M. L. S.

EDGAR SCHOFIELD

Marie Zara sang the leading soprano role in Il Maestro de Musica by Pergolesi, with the Italian American Orchestra on February 7, in Philadelphia. Douglas Biddison, bass-baritone, gave a recital for the Baltimore Music Club on January 23 in Baltimore. He has been engaged for a joint recital with Martha Givinn, pianist, on February 28, at the Maryland Casualty Auditorium, Baltimore. Carl Shiffeler, baritone, is on a concert tour throughout California. His most recent engagement was for the Oakland Forum, as guest artist of the monthly Sunset Concert Series. Charles Sullivan, tenor, was soloist on the Professional Parade hour (NBC), February 10. All are artist-pupils of Edgar Schofield of New York.

SAMUEL MARGOLIS

Among the artist-pupils of Samuel Margolis is Pier Zennaro, baritone, who is singing leading roles with the Monte Carlo Opera Company. Mr. Zennaro has had guest appearances in European opera and has sung for the BBC in London.

Paul Dennis, son of the late Cantor Rosenblatt, and one of the soloists at Radio City Music Hall, is on tour on the Pacific Coast. Vicki Chase, soprano, sings on a sponsored hour over WLW, Cincinnati. Florrie Hutchison has a leading role in Friday at Four which opens in Washington on March 29, headed for New York. Erna Pielke, mezzo-soprano, has sung with the Bremen State Opera, was soloist with the National Symphony Orchestra, and gave a concert at the Peabody Conservatory.

RUTH SHAFFNER

The Ruth Shaffner Studio, New York, was the scene of a musicale on January 31, the guests of honor being the five American composers, Mrs. H. H. A. Beach, Gena Branscombe, Jessie Moore Wise, Harriet Ware and Bernard Hamblen. Pupils of Miss Shaffner's sang. Florence Griffin was heard in songs of Jessie Wise, Mrs. Beach, Schubert, and Franz; Dorothy Williams, sang works of Mendelssohn; Anna Wondell did Ecstacy of Mrs. Beach, and a song of Tschaikowsky, and Heartsease by Gena Branscombe; Agnes Flower offered Enchantment by Jessie Wise (dedicated to Miss Shaffner), and a Handel aria; Joan Bassler presented songs of Debussy and Hahn; and Alfred Flower interpreted songs of Bernard Hamblen, Bruno Huhn, and Head. Carol McNally, soprano, and Grettamae Brown also sang.

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THE COOLIDGE QUARTET

is presenting a series of eight chamber music programs in the auditorium of the Library of Congress, Washington, D. C. The first two were on February 9 and 11 and the series continues February 23 and 25, March 2, 4, 9 and 11. The concerts are under the provisions of the Elizabeth Sprague Coolidge Foundation. Members of the quartet are William Kroll, Nicolai Berezowsky, Nicolas Moldavan and Victor Gottlieb.

SANTO DI PRIMO,

new tenor, whom Haensel and Jones have signed for a period of five years. (Photo by Mayfair Studio, Inc.)

JOSEPHINE FORSYTH,

composer of Kentucky For Me, a song which officially opened the Kentucky State Fair this fall. The work had its radio premiere a few days earlier, on a program by Angelo Vitale's band.

WOLFGANG REBNER

has returned from a tour of the Middle West as accompanist and assisting artist for Raya Garbousova, cellist. Today (February 13) he and Miss Garbousova leave on another tour which takes them through Canada to the Pacific Coast and back east through the United States. Mr. Rebner appeared on February 1 in Fall River, Mass., with Ginette Neveu, violinist.

ALBERT STOESSEL,

conductor of the Oratorio Society of New York. Mr. Stoessel will conduct the second program of the series, the Bach Mass in B minor, at Carnegie Hall, New York, on March 2.

WILLIAM SPADA,

conductor of the New Jersey Opera Association chorus, which is to participate in the Town Hall recital on February 14 of compositions by Courty Rossi-Diehl. Artists on the program include Lawrence Power, tenor; Sylvain Robert, baritone; Marie Franck, soprano; and Miquel Sandoval, pianist.

N. LINDSAY NORDEN,

conductor of the newly organized Germantown Orchestra, which is to give its first concert on March 10 in the auditorium of the Germantown High School, Germantown, Pa. (Photo by Kubey-Rembrandt.)

SAMUEL MARGOLIS,

New York vocal teacher, has a number of artists appearing in concert, radio, grand and light opera both here and abroad.

LUCILE and MILES DRESSKELL.

Mrs. Dresskell is a soprano and her husband a violinist and viola d'amore player. They gave a joint recital at the Town Hall, New York, on February 12, performing ancient and modern song-literature.

CARL M. ROEDER

at Barrington School in the Berkshires, where he holds a six weeks' summer course for pianists and teachers. Mr. Roeder is a New York teacher of long established reputation. He is on the faculty of the Institute of Musical Art of the Juilliard School of Music and counts among his students, past and present, many concert artists and teachers in all parts of the country.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music

Photo by Josephine Rossi, N. Y.

ELEANOR BERGER

American Contralto

Will Sing in European Capitals During March and April